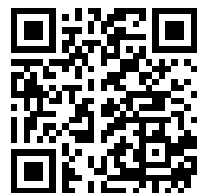


---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google<sup>TM</sup> books

<http://books.google.com>





3 3433 06662498 6



WAL  
Stecher









# GAMES & DANCES

A SELECTED COLLECTION OF

GAMES, SONG-GAMES and DANCES

SUITABLE FOR

SCHOOLS, PLAYGROUNDS, GYMNASRIC ASSOCIATIONS,  
BOYS' AND GIRLS' CLUBS, etc.

BY

WILLIAM A. STECHER, B. S. G.

Director Physical Education Public Schools of Philadelphia, Pa., Secretary, Committee on  
Physical Training, North American Gymnastic Union, Editor of "Mind and Body."

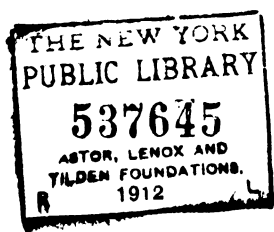
PUBLISHED BY

JOHN JOSEPH McVEY

Philadelphia, Pa.

NEW YORK  
PUBLIC  
LIBRARY





COPYRIGHT 1912  
BY  
JOHN JOSEPH McVEY  
All rights reserved.

NOV 21 1912  
LIBRARY

## PREFACE.

INCREASED attention to the physical welfare of children and adults, also the greatly increased number of playgrounds, has created a demand for a separate and enlarged edition of those activities of the Philadelphia "Hand-books of Lessons in Physical Training and Games," found under the headings of Games, Song-Plays, Dances and Roundels.

The plan followed in the other books is also adhered to here, namely, the games and dances suitable for children or adults of each particular school-grade or age-group are printed together. This procedure places into the hands of a teacher a graded selection of tried and effective games and dances. The games and dances are arranged in nine progressive grades. Games marked (R) can be played in a room as well as in a playground. In an appendix a limited selection of "quiet games" and "problems" for hot weather is presented. This is followed by a list of track and field events which may be undertaken on the average playground, and by the records which the ordinary boy and girl should make. Last come three selections of exercises suited for mass drills on play days or field days.

Games and plays may be classified (a) into play activities upon stationary apparatus of various kinds, and (b) into play without stationary apparatus. Into the first group fall the playful activities upon the swinging and traveling rings, giant strides, swings, low horizontal bars, ladders, poles, teeter boards, and like forms of suitable play apparatus for children and adults. These are all forms of appliances upon which any one without gymnastic training and without the aid of a teacher of gymnastics or of play may amuse himself to his heart's content. Quite a number of easy "stunts" may be performed upon such apparatus.

Into the second group, namely, play without stationary apparatus, fall all the play activities we know under the name of games. Guts Muths,

in his classic book, "Games for Practice and Recreation," divides all games into two classes—motion games and quiet games. In playground work we are interested mainly in games of motion, and in such forms of these as are found in the sub-division of "games which train observation and sense-judgment." These latter games may again be divided into so-called "teasing games" and "team games." The team games may again be sub-divided into games of low and of high organization. In games of low organization all participants play practically all parts of the game. In games of high organization the team is divided into distinct groups, the members of each group performing some strictly defined part of the play.

Teachers often make the mistake of thinking that teasing games, like "Jacob, Where Are You?" "The Beetle Is Out," "Cat and Mouse," "Pussy Wants a Corner," "Spin the Plate," or games of imitation, like "Railroad," "Steamboat," etc., do not appeal to children over 8 years of age. They do; even adults like to play such games. But the interest in them lasts only a short period. All players, even young children, soon tire of them.

What, then, makes some games appeal to players seemingly at all times? When such universally popular games, like most ball games, are analyzed, we find that their activities consist of chasing, throwing, striking, catching and like fundamental movements. Now, while each separate one of these activities interests us, it is only as the difficulty of the execution of each separate activity is increased, or as several of these activities are combined into a game, that our interest also increases. And if we study and inquire into the reason for this increased difficulty in games we find that it is principally the mental requirements which make games more difficult. Very often the physical requirements are not increased at all in games that are of great interest to older children and to adults. Note the following gradations of games where the physical activities are practically unchanged, but where, on account of the added, unforeseen incidents, a simple game for young children becomes a game for adults—e. g.:

A. (1) Plain Tag, (2) Cross Tag, (3) Last Pair Run, (4) Three Deep, (5) Rabbits, (6) Prisoner's Base; or

B. (1) Toss a Ball to a Player, (2) End Ball, (3) Corner Ball, (4) Center Ball, (5) Captain Ball; or

C. (1) Toss a Ball Into a Box on the Ground, (2) Toss a Ball Into a Suspended Basket, (3) Chase Ball, (4) Basket Ball.

Every teacher should know these facts, as without them he is prone to lose his bearings. A fact never to be lost sight of is, that as more intricate psychic elements enter into the composition of a game such game will appeal more strongly to older players. If this is once understood it can readily be seen why even such fundamental activities as running, jumping, vaulting, climbing, swimming, etc., do not hold the interest of participants for any great length of time. As soon, however, as the element of competition (a mere psychic addition) is introduced the interest increases. This competition may be against other players, or it may be in the form of striving for a standard which every boy or girl of a certain age or of a specified school-grade should reach (exemplified by the "Efficiency Tests" or "Button Tests" found in many cities, see pages 146-154). If, eventually, a number of players are formed into a team and are pitted against another team, the welfare of the group, of the school, of the community, is another added psychic element. When used for team competition one finds that the fundamental activities spoken of above, which in their simple form do not hold the interest of the participants for any length of time, are indulged in for much longer periods and with greater zest. The best types of games offer to the players both physical and mental difficulties. Games that afford a wise combination of physical and mental requirements are, therefore, an admirable means for physical, mental and moral training.

Instruction in plays and games should embrace a presentation of the central idea of the game or exercise to be learned; a statement of the physical, mental and moral effects (couched in language the player can understand); an explanation of the advantages and dangers of the game, and an outline of the rules with the reasons for the same.

Experience has shown that even in cold weather it is advisable for boys and girls to play in light-weight clothing. Hats and caps, except in very cold or very hot weather, should not be worn. Shoes without heels, but with broad soles, should be worn whenever possible. Girls should be encouraged to wear bloomers; unless they wear bloomers they should be forbidden to indulge in forms of exercise upon play-apparatus which cause their skirts to fly upward. The wearing of corsets should be discouraged continuously.

The natural expressions of joy or happiness caused by play should not be suppressed nor discouraged. Games and plays should give to the players

opportunities to indulge in running, catching, dodging, throwing, etc., to their heart's content. The laughing and shouting engendered by play are excellent forms of training for the respiratory organs, and as nerve-tonics they hold a high place. The emotions aroused by play should, however, find a natural expression. They must not be allowed to degenerate into roughness and rudeness. Order and harmony must prevail on all playgrounds if play is to be of the greatest benefit to the players. Play, therefore, demands supervision. This supervision must be sympathetic. It should consist mainly of the organization of activities suitable to each particular playground, to each group of players and to the time of the year. It should give all players an equal chance, and it must never degenerate into a "schoolmastering" of the players.

A liberal supply of good drinking water is a necessity on a playground. The players should be cautioned not to drink hastily, and not to drink too much water at a time. Toilet facilities, also, are a great necessity. The toilets should be placed so that they can easily be overseen.

Games, as a rule, should be played in the open air. During the hottest part of the summer-days, also on days with excessive humidity, teachers should select games that do not demand much running. On cold winter days games must be chosen that continuously keep all players in vigorous action. Experience has shown that there are very few days during the year when suitable games cannot be played.

While this book presents a rather large number of games for each grade and age, it would be a mistake to try and teach all of them. A large selection is presented, so that teachers may find a sufficient number of good, lively games from which they may select those suited to their needs or conditions. A few new games should be taught during each school-year, so that at the end of its school-life every child will thoroughly understand and play a goodly number of real gymnastic games. What children—and adults—need is not an infinite number of games and dances, etc., but sufficient time and space to indulge in games and other physical activities suited to their age and to the season.

There is another mistake often made by inexperienced teachers. This is the tendency continually to change standard games. All true games are a natural growth. They have sprung into existence because there was a demand

for the organized activity which resulted in a game. It is wise, therefore, not to depart from the fundamental forms of the best games. Variations, naturally, will suggest themselves. Temperature, space, equipment, the number of players, etc., will at times make it necessary and proper to vary games, but the true teacher will soon feel that players instinctively prefer the fundamental forms "as a regular diet."

Many games printed in this book were published in "Mind and Body," Milwaukee, Wis. The "Spring Song" and "Summer Breezes," by Arthur Richards; "The Wind" and "See-Saw," by W. B. Olds, from "Songs and Games for the Schoolroom," are from Novello's "Series of School Songs," and are printed by permission of the publishers, Novello, Ewer & Co., New York, N. Y. "In the Barn," by Charles Lindsay, and "Eros" by George Dudley Martin, are printed by permission of the publishers, Theo. Presser Company, Philadelphia, Pa.

Permission to use songs or games was kindly given by the Milton Bradley Company, Springfield, Mass., for "Have You Ever Seen a Lassie," "Drop the Handkerchief," "Circles," and "Let Us Chase the Squirrel," by Miss Mari Ruef Hofer, for "How D'ye Do, My Partner," and "Needle's Eye," and by Mr. Jakob Bolin for "The Carrousel" and "I See you."

My thanks are further due to Mr. Emil Rath, dean of the Normal College, Indianapolis, Ind., for the contribution of numerous dances; to Miss Elizabeth O'Neill, supervisor of playgrounds, Philadelphia, for the plays and song-games for young children, and, finally, to Mr. Enoch W. Pearson, director of music, public schools, Philadelphia, for the arrangement of the music for many dances.

WILLIAM A. STECHER.





# TABLE OF CONTENTS.

<b>SONG-GAMES FOR CHILDREN UNDER NINE YEARS. . . . .</b>	<b>PAGE 1</b>
We All Stand Here, 1; Drop the Handkerchief, 2; Let Us Chase the Squirrel, 3; Did You Ever See a Lassie, 4; How D'ye Do, My Partner, 5; The Needle's Eye, 6; Oats, Peas, Beans and Barley, 7; The Muffin Man, 9; One by One, 10; The Circles, 12; The Carrousel, 14; Jolly Is the Miller, 15.	
<b>GAMES AND SONG-GAMES FOR CHILDREN OF SIX TO NINE YEARS. FIRST SCHOOL-GRADE . . . . .</b>	<b>17</b>
Cat and Mouse (Cat and Rat), 17; What Are You Doing In My Garden (Garden Scamp; Fox and Gardener; Cat and Mouse Variation), 17; Long Jumping Rope, 18; Jumping Rope, 18; Running Races, 18; Hand Tag, 19; Squat Tag, 19; Skip Tag, 19; Follow the Leader, 19; Ball Games, 19; Catching the Bean Bag, 20; Bound Ball, 20; Running Race, 21; Little Sister Come With Me, 21; Herr Schmidt, 22.	
<b>GAMES AND SONG-GAMES FOR CHILDREN OF SEVEN TO TEN YEARS. SECOND SCHOOL-GRADE . . . . .</b>	<b>25</b>
Cat and Mouse—more difficult—25; Change Tag (Lane Tag), 25; Spin the Plate, 25; Catch the Wand (Variation of Spinning the Plate), 26; Jacob, Where Are You, 26; Jump Over, 26; Long Jumping Rope, 26; Racing, 26; Ball Games, 27; Bag Board (Faba Baga), 27; Bag in the Ring, 27; Stand-Dodge-ball, 27; Catch Me (Come Along; Skip Away), 27; Long Jumping Rope, 28; I See You, "Peek-a-Boo," 28; My Brother, 30.	
<b>GAMES, SONG-GAMES AND DANCES FOR CHILDREN OF EIGHT TO TWELVE YEARS. THIRD TO FOURTH SCHOOL-GRADES. . . . .</b>	<b>35</b>
Running and Hopping Races, 35; Third Tag and Run (Third Slap), 35; Pussy Wants a Corner, 35; Animal Blind Man's Buff, 36; The Beetle Is Out (The Twisted Kerchief; Plump Sack; Drop the Handkerchief), 36; Bag Relay, 37; Ball Games, 37; Duckstone (Duck On the Rock; Ducks and Drakes), 37; Guess Who, 38; Fox and Chickens, 38; Potato Race (Potato Planting and Picking), 38; Dayball (Days of the Week; Monday, Tuesday), 39; Water Sprite (Hill Dill; Cross Over), 39; Come, Little Partner, 39; Will You Dance With Me? 41; The Fairies, I, "Spring Song," 45; The Fairies, II, 46.	
<b>GAMES AND DANCES FOR CHILDREN OF NINE TO FOURTEEN YEARS. FOURTH TO SIXTH SCHOOL-GRADES. . . . .</b>	<b>49</b>
Black Man (Bogey-Man; Pom, Pom, Pull Away; Kings), 49; Lame Goose (Fox in the Hole), 49; Break Through (Bear in the Ring; Bull Pen), 49; Catch	

the Wand (Spin the Plate), 49; Long Jumping Rope, 50; Leap Frog, 50; Wrestle for the Wand (Stick Wrestling), 50; Pull-Over, 50; Foot in the Ring (Rooster Fight; Chicken Fight), 51; Ball Games, 51; Toss-Up (Flower-Ball; Number-Ball; Catch-Ball), 51; Day or Night (Black or White; North or South), 52; Last Pair Run (Last Pair Out; Long Tag), 52; Circle Tag (Catch Me Variation), 52; Red Rover (Red Lion); Catching Fish), 53; Chicken Market (Rotten Eggs), 53; Trades (Botany Bay; Three Wise Men), 53; End Ball, 54; Children's Quickstep, I, "The Wind," 56; Children's Quickstep, II, 57; The Elves' Frolic, "See-Saw," 59; Playground Roundel, "Summer Breezes," 62.

GAMES AND DANCES FOR PLAYERS OF TEN TO FIFTEEN YEARS. FIFTH  
TO EIGHTH SCHOOL-GRADES.....

65

Relay Race, 65; Human Burden Race, 65; Poison (Poison Snake; Wrestling Circle), 66; Hopping Contests: (a) Hop and Pull, 66; (b) Hop and Push, 66; (c) Foot in the Ring, 66; (d) Free Hopping (Rooster Fight), 67; Ring Toss, 67; Quoits, 67; Hoop Toss (Grace Hoops), 67; Long Jumping Rope, 68; Ball Relay (a) Overhead, 68; (b) Between the Feet, 69; (c) Over and Back, 69; Chase Ball, 69; Medicine Ball, 70; Three Deep (Tag the Third), 70; Jumping Circle (Hopping Circle; Shotbag), 70; Baseball as Playground Ball, 71; Playground Ball (Variations), 71; Corner Ball, 72; The Jolly Crowd, "In the Barn," 77.

GAMES AND DANCES FOR PLAYERS OF TWELVE TO SIXTEEN YEARS.  
SIXTH TO TENTH SCHOOL-GRADES.....

81

Rabbits, 81; Hand Wrestling, 82; Wrist Wrestling, 82; Stick-I-Spy (Kick-Can; Hide and Seek), 82; Volley Ball—Form I—83; Overtake (Chase-Relay), 83; Pass Ball, 84; Wall Ball, 84; Basket-Ball Far-Throw, 85; Hurl-Ball Far-Throw, 85; Tower Ball (Hold the Fort), 85; Rob and Run, 86; Foot and a Half, 86; Hat on Back, 87; Hat Ball (Nigger Babies; Pitch Cap), 87; Relievo, 88; Dodgeball (In a Circle), 88; Double Dodgeball, 89; Base Dodgeball (Bull Pen), 89; Soccer Football—Form I—90; Butterfly Dance, "Eros," 96; Spanish Couple Dance, "Santiago," 99.

GAMES AND DANCES FOR PLAYERS OF THIRTEEN YEARS AND OVER.  
SEVENTH TO TWELFTH SCHOOL-GRADES.....

103

Prisoner's Base (Darebase), 103; Punch Ball, 104; Progressive Dodgeball, 104; Dodgeball in Three Fields, 106; Run Dodgeball, 107; Volley Ball—Form II—108; Captain Ball, 108; Soccer Football—Form II—112; May-Day Dance, 115; Normal School Mazurka, "Larkspur," 120.

GAMES AND DANCES FOR PLAYERS OF FOURTEEN YEARS AND OVER.  
EIGHTH TO TWELFTH SCHOOL-GRADES.....

123

Rider Ball (Mount Ball; Horse and Rider), 123; Battle Ball, 123; Hand Ball (Fives), 124; Tether Ball (Tether Tennis), 124; Field Ball, 125; Captain

# TABLE OF CONTENTS.

XV

PAGE

Dodgeball, 126; Goal Ball, 127; Soccer Football—Form III—129; Frolic of the Brownies, 134; Venus Reigen Waltz, 140.

## APPENDIX I. QUIET GAMES, PROBLEMS, ETC., FOR WARM DAYS..... 143

Simon Says, "Thumbs Up," 143; Bird Catcher, 143; Arms, Legs, Trunks, 143; Fly Away, 144; Buzz, 144; Save Yourself if You Can, 144; Tossing the Cap, 145; Advancing Statues, 145; How Many Angles? 145; Floating Feather, 145; Button, Button, Who Has the Button? 146; What am I Thinking Of? 146.

## APPENDIX II. ADDITIONAL PLAYGROUND ACTIVITIES. TRACK AND FIELD WORK, AGE-STANDARDS, AVERAGE RECORDS, TESTS, ETC.... 146

Additional Playground Activities, 146; Age-Standards in Track and Field Work, 147; Two Efficiency Tests, 148; Boys' Average Records, 149; Girls' Average Records, 150; Group Contests, 151; Table for Changing Results Into Points, 151; Playgrounds Association of America Tests, 153; Standards of the Boy Scouts of America, 154.

## APPENDIX III. THREE SELECTIONS OF MASS-EXERCISES SUITABLE FOR PLAY-DAYS AND FIELD-DAYS..... 154

No. 1, to the Music of "Old Faithful," 154; No. 2, to the Music of "In the Arena," 158; No. 3, to the Music of "Teddy Bears' Pic-Nic," 162; Mass Exercises for Girls, 162; Mass Exercises for Boys, 164.



# GAMES AND DANCES

## SONG-GAMES

### FOR CHILDREN UNDER NINE YEARS

Many games and dances described for the lower grades in this book may with perfect propriety be selected for older children and for adults.

#### We All Stand Here.

The musical score is written for a single melodic line on a treble clef staff in 4/4 time, with a key signature of one flat (B-flat). The melody consists of two lines of music. The first line contains the lyrics: "We all stand here in this nice ring And as we stand we gai - ly sing, Now". The second line contains the lyrics: "clap your hands for this is fun, The one I touch shall quick - ly run." The melody is simple and rhythmic, suitable for children's songs. The lyrics are printed below the staff, with hyphens indicating syllables that span across measures.

We all stand here in this nice ring And as we stand we gai - ly sing, Now  
clap your hands for this is fun, The one I touch shall quick - ly run.

The children stand in a ring, joining hands. One child is chosen to be the runner, who leaves the ring and walks around the outside until the words of the song, with the accompanying action, indicate the time the pursuer must leave the ring to give chase. If the runner is not caught before he reaches his place in the ring the children clap hands and the game proceeds as before.

# Drop the Handkerchief.

*Moderato.* By a Wheelock Graduate, '01.

Round the ring {she  
he} goes. Drop the handkerchief, Drop the handkerchief,

Where {she'll  
he'll} drop it no - bod - y knows, Tra la, tra la, tra la!

Copyright by Milton Bradley Co., Springfield, Mass.

This is a melody first published in the *Kindergarten Review*, and sung while playing a game similar to "The Beetle Is Out," described among the games for the third grade. The players, standing closely together, are formed in a ring facing toward the center. One player, with a handkerchief in his hands, walks around the outside. During the singing, "Where He'll Drop It, Nobody Knows," he drops the handkerchief behind a player standing in the ring. This player must pick it up, pursue the one who dropped it and try to tag him before he reaches his place in the ring.

## Let Us Chase the Squirrel.\*

Words and Music by Annie L. Preston.

*Lively.*

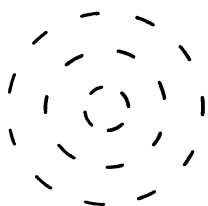
1. Let us chase the squir - rel, Up the hick - o - ry, down the hick - o - ry,  
 2. If you want to catch me, Up the hick - o - ry, down the hick - o - ry,

Let us chase the squir - rel, Up the hick - o - ry tree.  
 If you want to catch me, Learn to climb a tree.

The musical score is written for a piano and voice. It features a treble and bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is lively and includes two verses of lyrics. The piano accompaniment consists of chords and single notes in the bass line.

\*Copyright by Milton Bradley Co., Springfield, Mass.

A game of pursuit, in which there is an obstruction, necessitating more alertness and cunning (dodging) on the part of the one pursued.



The children stand apart, in concentric circles or in straight rows, representing trees. Two children are chosen, one to be the runner and the other to be pursuer.

Care must be taken that the spaces between the trees will permit freedom in running between and dodging in and out and around in any direction until the end of the song, when the successful evader is vigorously clapped. Each child ought to know his position in the game, and at the end of each game each child chooses one to take his place, saying: "You are to be the squirrel; you are to *chase* the squirrel."



## Did You Ever See a Lassie?

E. S.

*Allegro.*

Did you ev - er see a las - sic, a las - sic, a las - sic, Did you

ev - er see a las - sic do this way and that? Do

this way and that way? Do this way and that way? Did you

ev - er see a las - sic do this way and that?

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro.' The lyrics are: 'Did you ev - er see a las - sic, a las - sic, a las - sic, Did you ev - er see a las - sic do this way and that? Do this way and that way? Did you ev - er see a las - sic do this way and that?'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, often using chords and single notes. There are 'x' marks in the piano part at the end of the first, second, and fourth systems, indicating where the piano part ends or continues on another page.

The children are formed in a ring, facing inward. A lassie (or a laddie) is chosen, and takes her place in the center. All sing. When singing "Do this way and that," the player in the center shows a movement that may be performed by all players. Upon seeing the chosen movement, all players imitate it while singing the rest of the song. The movement chosen should admit of being performed in the rhythm of the song. This game gives a fine opportunity for creative activity. The teacher should give as much opportunity for freedom of choice as the game may suggest.

## How D'ye Do My Partner?

Swedish.

*Moderato.*

How-d'ye do my part - ner, How dy'e do to - day?

Will you dance in the cir - cle? I will show you the way.

Repeat, skipping with a chorus of tra-la-la during the skip.

This may be played as a very simple skipping game for very little children. The children stand in a circle, one child steps in and chooses a partner, as the words indicate, then two, or more, children choose, etc. The children in the circle clap in time to tra-la-la.

For older children the game may be played in the form of a folk dance.

Count off 1, 2, around the circle. The odd number steps into the circle and faces the child to the left, thus forming a double circle.

When singing, "How d'ye do, my partner," the partners bow to each other; "How d'ye do to-day," the partners shake hands.

“Will you dance in the circle?” } Cross arms, grasping hands, and face to  
 “I will show you the way.” } the head of the circle, taking a position for  
 skipping.

During the chorus of “Tra-la-la,” skip around the circle until arriving at one’s place; the children on the outer side of the circle remain in place; those on the inside move forward to the next partner. Then repeat the whole play as often as desired.

## The Needle’s Eye.

American.



The need - le's eye that doth sup - ply The thread that runs so tru - ly,




There's many a lass that I've let pass Be - cause I want - ed you;




Be - cause I want - ed you, Be - cause I want - ed you;




There's many a lass that I've let pass Be - cause I want - ed you.



This is a song-game, similar to "London Bridge." Two children grasp hands, and by raising their arms form an arch. While singing, the other players continue to pass through the arch. When "Because I wanted you" is sung the last time the two leaders drop their arms around the child just passing under the arch. The question is then put to this one (so that the other players do not hear it), "Do you choose pins or needles?" After making a choice the child takes its place behind the one whose side was chosen. The play continues until all are caught. The players then catch a good hold of the one in front of them and a tug-of-war ensues.

## Oats, Peas, Beans and Barley.

English.

1.

Oats, peas, beans and barley grow, Oats, peas, beans and barley grow, Can you or I or

2.

an - y-one know How oats, peas, beans and barley grow? Thus the farmer sows his seed,

Thus he stands and takes his ease, Stamps his foot and claps his hands And

## Oats, Peas, Beans and Barley.—Concluded.

3.

turns around and views the land. Waiting for a part-ner, Waiting for a part-ner,

O-pen the ring and choose one in, While we all gai-ly dance and sing.

1. Front circle formation, neighbors hands grasped. One player stands in the center and is the "farmer." The other players walk in a circle left and sing the first stanza.

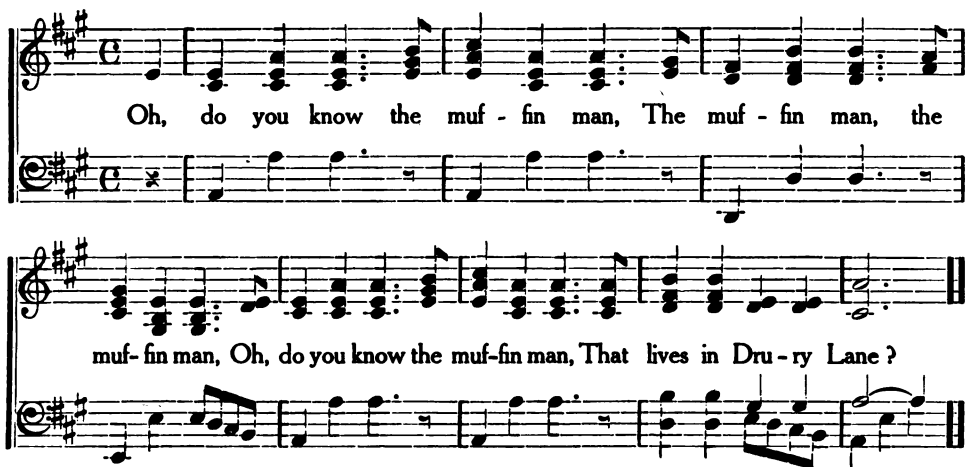
2. During the second stanza the players in the circle stand still, release grasp and go through the motions of the "farmer," who does as the song says. For instance, during the singing of the first line they imitate a farmer scattering seed, during the singing of the second line all stand in a stride position, arms folded, as though they were taking life easy. During the singing of the third and fourth lines they stamp their left foot, clap their hands and turn around (to the left or right) as though viewing the land.

3. All during the third stanza the players march in a circle left. During the singing of the first two lines the "farmer" walks up to one of the players, and as the third is sung this player steps into the circle. As the fourth is sung both skip around inside the circle, moving in opposite directions to the circle.

The one chosen into the center now becomes the "farmer," and all is repeated.

# The Muffin Man.

American.



The class is in a front circle formation, neighbors' hands grasped.

One of the pupils enters the circle and, while singing the following words, takes four skipping steps forward and backward in front of one of the players:

1. "Oh, do you know the muffin-man,  
The muffin-man, the muffin-man?  
Oh, do you know the muffin-man  
That lives in Drury Lane?"

2. The other players answer while jumping in place, with hands on hips:

"Oh, yes, I know the muffin-man," etc.

The one addressed and the one in the center then take hands, and while skipping around the inside of the circle, sing:

"Now, two of us know the muffin-man," etc.

The play is then continued by these two players repeating 1 in front of two others.

Then the four sing while skipping around in the center:

"Now, four of us know the muffin-man," etc.

When all the players have partners, they skip in a circle and sing:

"Now, all of us know the muffin-man,  
The muffin-man, the muffin-man;  
Now, all of us know the muffin-man  
That lives in Drury Lane."

## One By One.\*

B. E. Hailmann.

1. One by one, one by one, One by one, here we go! With

mer - ry hearts and cheer - ful song, As we march in a sin - gle row With

mer - ry hearts, and cheer - ful song, As we march in a sin - gle row.

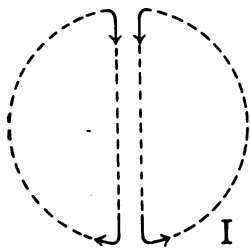
\* Copyright by B. E. Hailmann.

### FIRST STANZA.

The children stand in a circle, which has been divided into two parts, each part having a leader. When beginning to sing, they face their leaders, following them through the center and then outward to their original position.



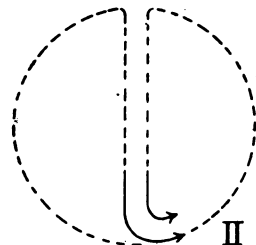
Repeat these movements and stand until the song ends. (See Diagram I.)



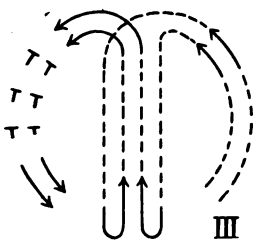
Two by two, two by two,  
Two by two, here we go!  
Now we arch the way, in long array;  
We will creep thro' the double row.  
Now we arch the way, in long array;  
We will creep thro' the double row.

#### SECOND STANZA.

Again march through the center, joining hands. When arriving at the opposite side of the circle march to the left (by twos), to the starting point. (See Diagram II.) Then again march through the center; halt and face partner, raising the grasped hands to form an arch. The leaders march through the arch, the others following, then march to the left around the circle. (See Diagram III.)



Hand in hand, hand in hand,  
Hand in hand, here we go!  
Now we make the ring, and gaily sing,  
With a ho, ho, ho, ho, ho;  
Now we make the ring, and gaily sing,  
With a ho ho, ho, ho ho!



#### THIRD STANZA.

The partners join hands and dance around the circle, as the words indicate, clapping hands when singing "With a ho, ho, ho, ho, ho!"

Repeat as often as desired. When singing the first stanza the leaders march through the center as indicated in Diagram I.

## The Circles.

E. S.

*With spirit.*

1. One, two, three, four, march a - round, Keep - ing time with mer - ry sou

The first system of the musical score for 'The Circles' features a vocal melody in G major (one sharp) and 4/4 time. The melody is marked 'With spirit.' and begins with a treble clef. The lyrics '1. One, two, three, four, march a - round, Keep - ing time with mer - ry sou' are written below the first staff. The piano accompaniment is shown in two staves below the vocal line, with the left hand in G major and the right hand in 4/4 time.

Stead - y, stead - y keep the ring, While our hap - py song we sing.

The second system of the musical score continues the vocal melody and piano accompaniment. The lyrics 'Stead - y, stead - y keep the ring, While our hap - py song we sing.' are written below the first staff. The piano accompaniment is shown in two staves below the vocal line, with the left hand in G major and the right hand in 4/4 time.

Make a - gain our cir - cles two Then we'll show what we can do.

The third system of the musical score continues the vocal melody and piano accompaniment. The lyrics 'Make a - gain our cir - cles two Then we'll show what we can do.' are written below the first staff. The piano accompaniment is shown in two staves below the vocal line, with the left hand in G major and the right hand in 4/4 time.

## THE CIRCLES.

2. Now our circle we divide,  
Keeping each his proper side.  
We were one, and now we're two;  
We were many, now we're few.
3. Part again the little bands,  
Each one minding well the hands.  
Now we're broken into four,  
Left and right two circles more;  
Make again our circles two,  
Then we'll show what we can do.
4. One, two, three, four, back we come,  
Gladly to our circle home;  
Taking hands on either side,  
Make a circle large and wide.

The players are formed in a large flank circle (one behind the other), which the teacher has divided into four parts, putting a capable leader at the head of each one of the four parts. During 1, the children march around in the circle and sing. At 2, as indicated by the song, the first and third leaders each form a circle, the players thereby marching in two circles. At 3, each of these two circles is again divided into two, by having the second and fourth leaders forming circles for themselves. The players are now marching in four circles.

When singing, "Make again our circles two," the second and fourth leaders again march behind those from whom they originally separated, thus re-forming two circles.

At 4 the third leader and his followers form into the original large circle.

## The Carrousel.

Swedish.

Pret - ty chil - dren, sweet and gay, Car - rous - el is run - ning.

It will run 'till eve - ning, Lit - tle ones a nick - el,

big ones a dime. Hur - ry up, get a mate, or you'll sure - ly be too late.

CHORUS.

Ha, ha, ha, hap - py are we, Car - rous - el is run - ning, running so mer - ri - ly;

Copyright, 1908, by Jakob Bolin, New York, N. Y.

The players form two concentric circles, facing inward. The players of the inner circle grasp hands, those in the outer circle place their hands on the shoulders of those in front of them. While singing, both circles move left, sideward, with follow-steps. During the chorus the players glide left, sideward (gallop), and when repeating the "Ha, ha, ha," etc., they glide right sideward. At the end of the song the players change places and the play is repeated.

For older players a suitable variation consists of letting the inner players face about after the first rendition. Still another variation consists of letting each circle glide in opposite directions while singing "Ha, ha, ha," etc.

## Jolly is the Miller.

English.

Jol - ly is the mil - ler who lives by the mill, The

wheel goes 'round with a right good will; One hand in the hop - per and the

oth - er in the sack, The right steps for-ward and the left steps back.

This song-game may be played by adults and children. The players form a circle composed of couples. When teaching the game to children, play at first without the miller (the player who has no partner and who is in the center). Starting the game, the players sing and march in the circle. At the words, "The right steps forward and the left steps back," the children do as indicated. As soon as this changing of partners is well understood add the miller. Now, as change of partners takes place, the miller tries to get a partner. If he succeeds, the player left without a partner becomes miller.

## MEMORANDUM.

## **GAMES AND SONG-GAMES**

### **FOR CHILDREN OF SIX TO NINE YEARS**

---

#### *First School-Grade.*

---

#### **CAT AND MOUSE. (Cat and Rat.)**

The players stand in a circle facing inward, grasping hands. The teacher chooses one child as the cat, who stands outside, and another child as the mouse, who stands inside the circle. The cat tries to catch the mouse, who runs in and out of the circle. When the mouse is caught, or when the teacher finds the two have run enough, they return to their places, and the next two players standing to the right become the cat and mouse.

As the children become more proficient, or when the cat is very active, the players try to prevent the cat from catching the mouse by suddenly lowering their arms after the mouse has slipped through the circle.

#### **WHAT ARE YOU DOING IN MY GARDEN? (Garden Scamp, Fox and Gardener. Cat and Mouse Variation.)**

The players stand in a circle with hands grasped. One player, without the circle, is the gardener, and another within is the thief. The following dialogue, then ensues:

Gardener: "What are you doing in my garden?"

Thief: "I am eating apples" (or any other fruit).

Gardener: "Who gave you permission?"

Thief: "Nobody."

Gardener: "Then escape if you can."

The thief now runs out of the circle underneath the arms of two of the players, then runs anywhere, in and out, till he finally re-enters the circle by the opening through which he first passed out. The gardener all the while pursues him, following him in all the turns he makes, and tries to touch him before he can re-enter the circle through the right opening. If successful, the



gardener chooses a new thief, the caught one taking his place in the circle, and the play goes on as before. If the gardener does not catch the thief, or makes a mistake in following in his path, he forfeits his part; the thief now becomes gardener, chooses a new thief, and the former gardener returns to the circle.

### LONG JUMPING ROPE.

Form the children in a column of twos. Tie one end of the rope to a post, or let a pupil hold it. Swing the rope in a circle toward the class, and at first let them run through at will. Later let them run through at every second swing. After that let them catch hands by twos and run through at every second swing.

After the running is accomplished fairly well, take up the jumping over the rope. The rope must be held so lightly that if any child in jumping touches it, the rope will fall. Insist that all jumping is done on the balls of the feet.

Lastly, take up the jumping "in the rope." Let a child run in, jump twice, or three times, and then run out. Later have this done by twos.

### JUMPING ROPE. (R.)

A pupil holds one end of the rope and the teacher the other. The rope must be held so lightly that if any one touches it, it will fall to the floor.

The first row rises and passes to the front. Now swing the rope in a circle toward the class. Let each one run through the rope. (See that the children run on the balls of their feet.) Then let the second row rise, face to the rear and follow in the course of the first, etc.

Variations: As described in the preceding game.

### RUNNING RACES.

Arrange your class in ranks of six or eight. Put a chalk-mark on the floor where the first rank stands and another one about twenty to thirty feet away. At the commands "Get ready" and "Go," the ones in the first rank run toward the goal. They re-form a few steps back of the goal line, while the second rank steps up to the starting line, etc.

Races over a short distance may also be had by allowing the contestants to hop on one foot instead of running.

In a clear yard or on grass, little boys also enjoy a short race on "all fours." Upon command they get down on hands and feet (not knees) and race.

**HAND TAG. (R. May also be played in the yard.)**

Arrange the class in an oval in the space in front of the seats. All pupils raise their arms forward, palms up. One of the class passes along the inside of the oval and tries to tag the hand of a pupil. As soon as the tagger tries to slap a hand, it should suddenly be lowered. Who is tagged three times is out of the game. Change the tagger frequently; or play the game so that he who is tagged takes the place of the tagger. In crowded rooms the seats may be raised and the pupils stand between the desks, the tagger walking up and down the aisles. In the yard this game is played in a circle.

**SQUAT TAG. (R.)**

The children move about; any one may be tagged who does not quickly bend his knees and "squat" when the tagger approaches. The one tagged when not squatting is "it."

**SKIP TAG. (R. May also be played in the yard.)**

Arrange the class in a half circle in front of the seats. One of the class skips along the front, tagging a comrade. The tagged one skips after the tagger, trying to catch him. The tagger skips around the outside of the room (where the aisles are usually wide, so that no one can stumble) until he reaches his place. Now the second pupil is tagger, and so on. Insist on skipping on the balls of the feet and allow no running, and this will be a safe room game.

In the yard this game is played in a circle, the children facing inward, the tagger being on the outside.

**FOLLOW THE LEADER. (R.)**

One player is chosen as leader, and at the head of a line of players leads them around, in and out, over obstacles, running, hopping, and doing various evolutions, each player following the movements of the leader as exactly as possible. The teacher should at times change the leader.

A variation of this is to have the leader stand facing the line of players and do various movements of any part of the body, the others following as rapidly and accurately as possible.

**BALL GAMES.**

In the lowest grades beanbags (about 5 x 6 inches) are used. Each pupil should have a beanbag. Arrange your class in a circle facing inward.

(a) First let the children toss the bags upward, catching them with both hands.

(b) Let them toss up and catch with one hand.

(c) Arrange your class by twos, facing each other, one bag for the two players. Upon command let them toss from one to the other. Increase the difficulty by having the children catch with one hand, by having them toss high, or by increasing the distance between the players.

(d) Teacher (or leader). Arrange your class in front ranks of eight. The first one is the teacher (or leader). He stands about six or eight feet in front of his rank and begins the game by tossing the bag to the one now at the head of the rank; this one tosses it back, then the teacher tosses it to the second, who returns it, etc. Whoever misses goes to the foot of the rank. If the teacher misses he also goes to the foot, the player at the head of the rank taking his place.

### CATCHING THE BEANBAG. (R. May also be played in the yard.)

The children are in their seats. The teacher has two or more beanbags. Saying, "John, catch this," she tosses it to John. If he catches it the boys count one. The next time she throws a bag to Mary, and if she catches it the girls score one. (If a bag is not caught no score is made.) See who wins after a specified number of tosses are made.

For older children, this may be varied by letting them count two, three, etc., for each catch, and by deducting a certain number for every miss.

If you have no beanbags, make a ball by rolling up a newspaper and tying a string around it.

With older children, a small gas ball, or tennis ball may be used (as this is more difficult to catch).

### BOUND BALL. (R. May also be played in the yard.)

Apparatus: An inflated rubber ball about six inches in diameter (a gas ball) and a wastebasket. Arrange from four to six boys in the open space on one side of the room and the same number of girls on the other side. Put the wastebasket in the center of the free space between them. The first one of the boys will throw and bounce the ball on the floor, trying to make it bound into the basket. The first girl gets the ball and tries the same from her side. Every basket made counts one point for the side that made it.

If played in the yard a box may be used in place of a basket. A large, inflated ball (basket-ball, dodge-ball, volley-ball, etc.) may also be used.

## RUNNING RACE.

Have the first four girls and four boys step to a chalk-mark on the ground, arm's length apart. Let them run to another chalk-mark, about twenty steps distant, and back again. Command, "Get ready. Run." Those who run step to the rear of their files, and the next eight get ready. After all have had a run, quickly re-form the class.

## Little Sister Come With Me.

The music is an old folk-song used by Humperdinck in *Hänsel and Gretel*. The rhythm (tempo) must be slow, so as to allow young children the time needed to perform the required movements.

German.

1.

Lit - tle sis - ter come with me, Both my hands I give to thee ;

The first system of musical notation is in 2/4 time, key of B-flat major. It consists of a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staff.

Come with me 'round the ring As we march and as we sing.

The second system of musical notation continues the melody and accompaniment from the first system. The lyrics are written below the staff.

2.

With our heads we nod, nod, nod, With our fin - gers shake, shake, shake,  
With our feet we tap, tap, tap, With our hands we clap, clap, clap,

The third system of musical notation continues the melody and accompaniment. The lyrics are written below the staff.

Then we dance, then we sing, Then we glad - ly dance and sing.

The fourth system of musical notation concludes the piece. The lyrics are written below the staff.

1. Little sister, come with me;  
Both my hands I give to thee.  
Come with me 'round the ring  
As we march and as we sing.  
Come with me 'round the ring.  
As we march and as we sing.
  2. With our heads we nod, nod, nod;  
With our fingers shake, shake,  
shake;  
Then we dance, then we sing,  
Then we gladly dance and sing.
- The children are formed by twos in a large circle. The inner arms are crossed, and both hands grasped. While singing they march around in the circle.
- Stand, the partners facing each other, and all imitate the movements named.  
Again form twos as above and skip around the circle.
- With our feet we tap, tap, tap;  
With our hands we clap, clap,  
clap;  
Then we dance, then we sing;  
Then we gladly dance and sing.
- Stand and imitate.  
Form twos and skip.

## Herr Schmidt.

German.

1. Herr Schmidt, Herr Schmidt, What will the dow - ry be?

Herr Schmidt, Herr Schmidt, What will the dow - ry be?

## Herr Schmidt.—Concluded.

The musical score consists of two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system is for the second part of the game, and the second system is for the third part. The lyrics are written below the vocal lines.

2. A veil and feath - ers for a hat, All lit - tle girls look well in that.

3. Herr Schmidt, Herr Schmidt, What will the dow - ry be ?

1. Herr Schmidt, Herr Schmidt,  
What will the dowry be?  
Herr Schmidt, Herr Schmidt,  
What will the dowry be?

The pupils stand in a front circle, facing inward, hands grasped. One foot is placed forward. During the first bar change the position of the feet (with a slight jump); repeat once during the second bar, and three times during the next. Then repeat the whole.

2. A veil and feathers for a hat,  
All little girls look well in that.  
A veil and feathers for a hat,  
All little girls look well in that.

Gallop left, sideward, around the circle; and during the repetition, right, sideward.

3. Herr Schmidt, Herr Schmidt,  
What will the dowry be?

Stand, and pointing at some one, sing the last few bars.



# **GAMES AND SONG-GAMES**

## **FOR CHILDREN OF SEVEN TO TEN YEARS**

---

### *Second School-Grade.*

---

#### **CAT AND MOUSE.**

The cat and mouse game described in games of Grade I can be made more difficult for older pupils by

(a) Having two cats and one mouse. In this form the players must assist the escaping of the mouse by obstructing the way of the cats.

(b) Arranging your class in two concentric circles and having one cat and one mouse.

#### **CHANGE TAG. (Lane Tag.)**

This is a form of tag in which the players are formed in front ranks of six or eight, with grasped hands, the ranks being two steps apart. Upon the command, "left face," the players release their holds, face left and immediately grasp hands with their new neighbors. This facing brings about new paths (lanes) between the ranks. The play itself is like plain tag. The teacher chooses two children, one of whom is "it." He tries to tag the other, who runs up and down the paths between the ranks. The teacher should frequently change the paths by commanding left or right face.

#### **SPIN THE PLATE.**

The players form a circle and are numbered 1, 2, 3, etc. The leader is inside the circle. He holds a disk or plate in his hand, and, setting it on edge on the floor, gives it a quick twist. While it is spinning he calls out some player by his number, who rushes forward to catch the plate before it settles flat. If successful he becomes leader, and the former leader takes his place in the circle. If unsuccessful he returns to his place, and the leader spins the plate again, calling another number.

Older players may also be required to clap their hands once or twice, in front or behind the body, hop, turn around, etc., before starting to catch the plate.



**CATCH THE WAND. (Variation of Spinning the Plate.)**

The leader stands in the center of a circle, formed by the other players, holding a wand upright, his first finger resting on one end of the wand, the other end resting on the floor. At any moment, by raising his finger, he allows the wand to fall to the floor, at the same time calling the name of one of the players, who must quickly rush forward and catch the wand before it touches the floor. If he succeeds in doing so he becomes the leader; if not, the game continues with the same leader until some one catches the wand.

**JACOB, WHERE ARE YOU? (R.)**

Form your pupils in a circle, standing closely together with hands grasped. Two players are chosen by the teacher; one is Ruth, the other Jacob. Both are blindfolded. Ruth now calls, "Jacob, where are you?" Jacob answers, "Here," quickly and silently changing his place. Guided by the voice, Ruth tries to catch him. This procedure is repeated until Jacob is caught.

If the game is played in a schoolroom, form the children in an oval in the front part of the room.

**JUMP OVER. (R.)**

The pupils stand in the aisles, facing their seats. At the command, "One," they place their hands on their desk and the back of their seats, rising on their toes; on "Two," they jump over the seats, landing on their toes in the next aisle. Left about face and repeat a few times.

**LONG JUMPING ROPE. (R.)**

The exercises of the first grade may be made more difficult by having two, three or four pupils run through at the same time after a given number of swings. In the same manner have two (or more) run into the rope, jump four, three or two times, and then run out.

**RACING.**

The races of Grade I may be made more difficult by increasing the distance to be run or hopped. The winners of each rank should now be given a chance to run against each other.

## BALL GAMES. (R.)

Children of the second grade may still use the beanbags for tossing and catching, but the games of the first grade should be made more difficult by designating the hand that tosses and catches. Hand-clapping before a bag is caught may also be required.

## BAG BOARD. (R. Faba Baga.)

The bag board is about two by three feet in size, having in it three holes of unequal diameters. It is placed slanting against a wall. At a distance of about eight to ten feet each player is allowed to toss a number of bags, trying to toss them through the holes, the smallest giving a score of fifteen, the next ten and the largest five points.

## BAG IN THE RING. (R.)

Three concentric circles are drawn, the largest about six feet in diameter. The players stand at a distance in accordance with their skill, and each throws a beanbag so that it will alight in the center circle, or as near it as possible. If it alights in the center one it counts fifteen points; in the next larger, ten, and in the largest, five. If most of the bag is over a line it is counted as being in that circle. The player scoring the largest number of points in a given number of trials or a certain length of time wins the game.

## STAND - DODGEBALL. (R.)

Apparatus: A gas ball, or a small, light beanbag. On the floor, at the front of the room, mark off a circle three feet in diameter. A boy takes his place here with one foot in the circle. From a mark about halfway across the room the pupils, one after another, get a chance to throw at the one in the circle. He is allowed to dodge the missile, but must always keep one foot in the ring. Frequently change the target.

If the game is played in the yard, place the circle near the wall or fence, so that the ball or bag does not go too far from the players.

## CATCH ME. (Come Along, Skip Away.)

Have the players form one or two circles. Choose one child as the first tagger. This child runs around the outside of the circle, tagging some one. The child tagged pursues the tagger, trying to catch him before he reaches the

place vacated by the one tagged. The one tagged now becomes tagger and the game proceeds as before. Call for lively running and prompt tagging—and do not allow the “playing of partners,” so that all get a chance to run. As a variation, have the runners run around or touch an object some distance from the circle before finishing. Another variation is to have the players skip instead of run. Still another is to have the players stand by twos or threes, who must all run when the last one is tagged. The one left over continues the game.

### LONG JUMPING ROPE.

Arrange the children in ranks of two. Fasten one end of the rope to the fence. The teacher takes the other end and swings the rope toward the pupils. At every third swing the foremost pupils run through, around the teacher and form at the rear of the column. As the children become more proficient let them run through at every second (first) swing. Also let them run through by fours, sixes, eights. Later let them run in, jump twice, and run out as the next rank runs in.

### I See You.\*

(PEEK-A-BOO.)

Swedish.

1.

I see you, I see you, Ti ral - la, ral - la, lal - la - la, I

see you, I see you, Ti ral - la, lal - la - la.

## I See You.—Concluded.

2.

The musical score consists of two systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The first system's vocal line reads: "You see me and I see you, And you take me and I take you;". The second system's vocal line reads: "You see me and I see you, And you take me and I take you." The piano accompaniment features a steady eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

\* Copyright, 1908, by Jakob Bolin.

## I SEE YOU. (Peek-a-Boo.)

The pupils are formed in two divisions, standing four steps apart, facing toward the center. Each division is divided into pairs, one pupil standing behind the other. Those in front have hands on hips, those in rear place hands on shoulders of those in front.

┐	┐	┐
┐	┐	┐
┌	┌	┌
┌	┌	┌

1. I see you, I see you,  
Ti-ralla-ralla-lalla-la,  
I see you, I see you,  
Ti-ralla-lalla-la.

While singing the first line those standing in rear alternately bend their heads once left and right. While singing the second line the head is bent four times (thus playing "peek-a-boo" with their opposites).

Repeat during the last two lines.

2. You see me and I see you,  
 You take me and I take you,  
 And you see me and I see you,  
 And you take me and I take you.

Beginning the fifth line, all clap hands, then those in rear skip forward (to the left), grasp both hands of those coming from the opposite division, and while singing the sixth line swing them around. At the seventh line all clap hands, grasp both hands of their partners and swing them around.

At the end of the eighth line the two divisions are again formed, the partners changing places.

### MY BROTHER. (Mein Bruderle.)

The pupils are formed in a circle, standing in pairs, facing the leaders. The inner hands are grasped shoulder-high.

## My Brother.

Adapted from a German Students' Song.

1.

1. I've not seen broth - er for some time, For some time, for some time;

So let's be mer - ry now And sing, sing, sing.

FINE.

## My Brother.—Concluded.

z.  
O sing, dear broth - er, sing, dear broth - er, Sing, sing, sing;  
D.C. al Fine.  
O sing, dear broth - er, sing dear broth - er, Sing, sing, sing.

1. I've not seen brother for some time,  
For some time, for some time;  
So let's be merry now and sing,  
sing, sing. } The children sing while marching  
around in the circle.

| : O sing, dear brother, sing, dear  
brother;  
Sing, sing, sing. : | } Skip forward.

- I've not seen brother for some time,  
For some time, for some time;  
So let's be merry now and sing,  
sing, sing; } The children sing while marching  
around in the circle.

2. I've not seen sister for some time,  
For some time, for some time;  
So let's be merry now and  
dance, dance, dance. } March forward as above.

| : O hop, dear sister, hop, dear sister;  
Hop, hop, hop. : | } Partners face each other, grasping  
both hands and gallop sideward to-  
ward the leader.

I've not seen sister for some time, For some time, for some time; So let's be merry now and dance, dance, dance.	}	March forward as above.
---	---	-------------------------

3. I've not seen teacher for some time, For some time, for some time; So let's be merry now and fly, fly, fly.	}	March forward as above.
---	---	-------------------------

: O fly, dear teacher, fly, dear teacher, Fly, fly, fly.:	}	Skipping forward, the children wave their arms as if flying.
---	---	---

I've not seen teacher for some time, For some time, for some time; So let's be merry now and fly, fly, fly.	}	March forward as above.
--	---	-------------------------

MEMORANDUM.



## MEMORANDUM.

# **GAMES, SONG-GAMES AND DANCES**

## **FOR CHILDREN OF EIGHT TO TWELVE YEARS**

---

*Third to Fourth School-Grades.*

---

### **RUNNING AND HOPPING RACES.**

Always have the class arranged so that from four to eight can run or hop at the same time. Increase the difficulty of the races (a) by running greater distances; (b) by having two pupils cross arms and run without releasing their hold; (c) by running around or over obstacles; (d) by hopping on one foot; (e) by hopping on one foot, holding the ankle of the other.

### **THIRD TAG AND RUN. (Third Slap.)**

The class is divided into two divisions, standing ten to twenty steps apart. One player from one side crosses over to his opponents to give the three tags. Their hands must be held forward to receive his tag, of which three are given to the same or to different persons. As soon as the third tag is given the one giving it turns and runs to a goal behind him (previously decided upon—usually his own line) while the one receiving the third tag pursues him. If caught before reaching the goal, the runner is out of the game. The teacher then chooses the next tagger.

This game may also be played with sides, as follows: Two divisions line up, the hands being held as before. The leader of one side advances to the other and gives three tags, then turns and runs back to his side, pursued by the one receiving the third tag. If caught before reaching his own side he is a prisoner of the side that tagged him.

The other side then sends out a tagger, the two sides continually alternating in sending out the tagger. The side having the largest number of prisoners at the close wins the game.

### **PUSSY WANTS A CORNER.**

Each player chooses a place, a corner of a house, an apparatus, a mark on the ground, etc. All, with the exception of one, have places. The places

being decided on, all go to the middle of a circle, and at a signal run for these places. The one who fails to get a place begins the play. He goes from place to place and says, "Pussy wants a corner." Meanwhile the players exchange places at will. The seeker for a place endeavors to secure one by outwitting some one who is exchanging places with another and by getting into the place first. The one thus deprived of a place becomes the next seeker. If a seeker, after repeated efforts, fails to secure a place he may call "All change places," and all must exchange. In the confusion of this general exchange he tries to get a place.

### ANIMAL BLIND MAN'S BUFF.

A circle of players is formed, and they dance around a blindfolded player, who has a stick in his hand. When he taps on the ground or floor or claps his hands three times the players come to a stop. He then points to some player, who must take hold of the end of the stick. The blind man then asks him to make the noise of some animal, say of a dog, cat, cow or horse. The one making this noise should try to disguise his voice as much as possible. The blind man tries to guess who makes the noise, and if right they exchange places. In either case the circling about goes on as before. Players may disguise their height by bending their knees, standing on tip-toe, or in other ways.

### THE BEETLE IS OUT. (The Twisted Kerchief, Plump Sack, Drop the Handkerchief.)

The players form a closed circle, shoulder to shoulder, facing inward and having their hands, with palms open, behind their backs. One of the pupils is outside the circle. He carries a handkerchief with a knot tied in one end of it (or a stuffed bag). Running around the outside of the circle, he puts the handkerchief into the hand of one of the players (if possible, without being noticed by the others). When the leader calls "The beetle is out," the one having the handkerchief turns and strikes his right-hand neighbor on the back with the knot, the neighbor seeking to avoid the blows by running around the circle until he regains his former place. The pursuer now starts around the circle, placing the handkerchief (the beetle) into some one's else hand, and the game continues as before.

## BAG RELAY. (R.)

(a) Place one bag (eraser, handkerchief) on each front desk. At a given signal the occupant of the front seat passes the bag to the pupil behind him, who passes it on to the next, and so on till it reaches the end of the row, when it is returned in the same way. The row which returns the bag to the front desk soonest, wins.

(b) Same as above, but bags are supplied to all members of one end row, and passed sideward and back again.

(c) Instead of passing one bag, pass several in immediate succession. Bags should be passed from hand to hand and not thrown.

(d) Place on the front desk of each row as many beanbags as there are seats in that row. At a given signal the pupil in the front row rises, places one of the bags on the desk behind him, gets another, places it on the next desk, and so on, carrying one bag at a time until all are distributed. The pupils occupying the second seats in the different rows return the bags, one at a time, to the front desks. This is continued until each pupil in the row has had a chance. The row to finish first is the winner.

## BALL GAMES.

The ball games of the preceding grades should now be made more difficult by using large gas balls, indoor baseballs, or basket-balls instead of beanbags. With increased accuracy the desire arises to test this. Throwing into a suspended basket, or through a suspended hoop, offers this chance. A pleasing variation is to allow the children to throw at a bell which hangs in the center of a suspended hoop.

## DUCKSTONE. (R. Duck on the Rock. Ducks and Drakes.)

Apparatus: An eraser and a beanbag (if possible, a set for each row). With chalk, mark off a circle one foot in diameter on the floor, about one foot from the front wall. Put an eraser in this. The first pupil in the row rises, takes the beanbag, steps back a few steps and throws at the eraser. If he knocks it out his row counts one. Every one in the row throws from the same mark. In order to save time the next thrower takes his place near the circle, to get the beanbag and, if necessary, to replace the eraser.

## GUESS WHO? (R.)

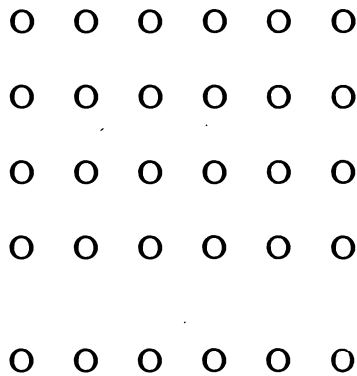
**Apparatus:** An inflated seven-inch rubber ball (gas ball). A boy hides his head against the front wall. The teacher tosses the ball to some pupil, who throws at the hider. The hider then guesses who threw the ball. If he guesses correctly the thrower takes his place. Several sections may play at the same time.

## FOX AND CHICKENS.

Divide the players into ranks of sevens. Six, representing the chickens, stand behind one another, catching around each other's waists; the one in front with outspread arms (wings) shoos off the fox (the seventh pupil), who tries to tag the last one in the rank. When the last one in the rank is tagged, the one in front becomes fox. The former fox takes his place at the end of rank.

## POTATO RACE. (Potato Planting and Picking.)

Divide the players into six ranks of equal numbers. Have twenty-four potatoes (erasers, stones, handkerchiefs, etc.) The members of each rank stand behind one another. With chalk draw a small circle in front of the first one of each rank. Into each of these six circles put four potatoes. About ten feet ahead of these circles draw six more, repeating this three times (so as to have five circles for each rank). See diagram. Upon command, the first pupil grasps one potato, runs and places it into a circle. This is repeated quickly until all are placed. The next six gather the potatoes, by reversing the above procedure—*i. e.*, by running for the first potato and placing this into the circle in front of each rank, then running for the second, then for the third, etc., until all potatoes have been gathered and are in the first circle. The rank winning in each race gets one credit. A variation of this race is to let the pupils hop instead of running.



## DAYBALL. (Days of the Week. Monday, Tuesday.)

This is a game for seven players. Each one is given the name of a day in the week. Sunday throws a tennis-ball, or another soft ball, against the side of a house, calling upon some other "day" to catch it. If he catches it he throws the ball, calling upon some other player to catch it. If he misses the ball, the first player again throws it. Young, inexperienced players may be allowed to catch the ball on the first bounce.

If more players wish to join in the game, give each a number, and then call on a certain number instead of a day to catch the ball.

A variation of this game suitable for older children (stand-ball) is as follows: If the one called upon does not catch the ball the rest run away until this player has secured the ball and calls "Stand." The runners now are not allowed to move from their places. The ball-holder hereupon throws at a player, who may dodge, but not move his feet. Who is hit three times is out of the game.

## WATER SPRITE. (Hill Dill, Cross Over.)

The players stand in two long lines, on opposite sides of the play field, the lines being twenty-five to thirty feet apart. The open space between them represents a river. The water sprite stands between the lines and calls on some one to cross over. This player signals to a player on the opposite shore. They then suddenly run across to exchange places. If the water sprite tags either one he is "it" and exchanges places with the tagger.

When played as "Hill Dill" the tagger calls out, "Hill Dill, come over the hill," whereupon all players cross over. The one tagged either takes the place of the tagger or helps him until all are caught.

## Come, Little Partner.



## Come, Little Partner.—Concluded.

Step this way now, and that way now, Then turn a-round and make a bow.

The first system of musical notation is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes. The bass staff has a simple accompaniment of chords and single notes, with 'x' marks above some notes indicating specific rhythmic patterns.

2.

Tra la, la, la, la, la, la, la, la, Tra la, la, la, la, la,

The second system continues the melody and accompaniment. It includes a repeat sign at the beginning of the treble staff. The lyrics 'Tra la, la, la, la, la, la, la, la, Tra la, la, la, la, la,' are written below the treble staff.

la, la, La, la, la, la, la, la, la, la, la, la, Tra la, la, la, la, la, la.

The third system concludes the piece. It features a final cadence in the treble staff. The lyrics 'la, la, La, la, la, la, la, la, la, la, la, la, Tra la, la, la, la, la, la.' are written below the treble staff.

The players are arranged in couples, standing in a flank circle.

## PART I.

1. Two steps forward, followed by three running steps forward.
2. Repeat 1, beginning with the right foot.
3. Step left sideward and courtesy (place right foot crossed behind left leg and bend both knees); repeat right sideward.
4. A complete turn right in eight running steps, making a slight bow during the last count.
- 5 to 8. Repeat 1 to 4.

## PART II.

The couples face inward (face to face); the grasped hands are raised sideward, the elbows slightly bent.

1. Two glides sideward and a change step sideward toward the head of the column.

2. Repeat toward the foot of the column.

3. The couples face toward the head of the column, inner hands shoulder-high, outer knuckles on hips; two glides forward and a change-step.

4. Repeat 3.

5 to 8. Repeat 1 to 4.

Repeat Parts I and II as often as desired.

N. B.—When the dance is first learned the players, when performing Part I, may all begin with the left foot and execute the steps as written. After some proficiency has been attained, let the players standing on the right of each couple begin with the right foot. The step and courtesy will then be sideward, away from and toward the dancers.

## Will You Dance With Me?

German.

1.

Will you dance with me? Will you dance with me?

The first system of music is in 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are written below the melody.

Will you dance with me? I'll be your part - ner now.

The second system of music continues the melody and accompaniment. The lyrics are written below the melody.

2.

Tra la, la, la, la, la, Tra la, la, la, tra la, la, la;

The third system of music is a dance refrain. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are written below the melody.



## Will You Dance With Me?—Concluded.



The players are arranged in a large front circle, facing inward.  
Two or more players are inside.

## PART I.

The players forming the circle grasp hands and walk to the left. Those on the inside stand still. All sing:

"Will you dance with me? Will you dance with me?  
Will you dance with me? I'll be your partner now."

While singing the last strain each player on the inside chooses a partner from the moving circle. Those chosen step into the circle. These couples grasp both hands.

## PART II.

The players forming the circle now stand still, and, with clapping hands, sing:

"Tra la, la, la, la, la; tra la, la, la; tra la, la, la;  
Tra la, la, la, la, la; tra la, la, la, la, la."

During this the couples on the inside execute glide steps sideward around in the circle. Those dancing do not sing. At the end of the song the players last chosen stay within the circle, the others resuming their places in the circle, and all immediately begin marching to the left, singing the first part.

The game is continued as long as desired.

## Spring Song.\*

(VOCAL SCHOTTISCHE.)

Words by W. Comery.

Composed by Arthur Richard.

*f*

Let us glad - ly sing Of re - turn - ing Spring, For as queen she comes to reign ;

*f*

The first system of the musical score for 'Spring Song'. It features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes a forte (*f*) dynamic marking.

With a fai - ry wand, She awakes the land ; And the swallow comes in her train.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The piano part includes a forte (*f*) dynamic marking.

Let us glad - ly sing Of re - turn - ing Spring, For as queen she comes to reign ;

The third system of the musical score, which repeats the first line of the song. It features the same vocal melody and piano accompaniment as the first system.

## GAMES AND DANCES.

## Spring Song.

FINE.

With a fai-ry wand, She awakes the land; And the swallow comes in her train.

FINE.

*mf* *cres.*

The cuckoo's note O'er the green doth float, For the cuckoo loves the Spring of the year;

*mf* *cres.*

*D.C. al Fine.*

And the flow'rs around, Know the joyful sound, And array'd to greet her they ap-pear.

*D.C. al Fine.*

## THE FAIRIES. I.

Music: "Spring Song," by Arthur Richard.

NOTE—In their simplest forms the following roundels may be performed by the pupils arranged in single file, or by having them formed in a column of twos, threes, fours, etc., as may be made compulsory by the space at disposal. These roundels have a progressive forward movement; there must, therefore, be space enough to allow the pupils to move forward and to the left around the hall or room. If arranged in single file, pupils place their knuckles on the hips; if arranged in a column, the pupils grasp hands shoulder-high, the outer ones placing the knuckles of the free hand on the hips.

The dance begins with the first beat of the second measure.

## PART I. Metronome 80.

Measure:

1. Beginning with the left foot, three quick steps forward and raise the right knee (the knee is raised slightly, the foot extended and near the left leg).

2. Beginning with the right foot, three quick steps forward and raise the left knee.

3. As 1.

4. Beginning right, three quick steps backward and raise the left knee. (If, at the beginning, this backward movement is too difficult, change it to a forward movement.)

5 to 16. Repeat the above four measures three times.

## PART II.

1. Place the left foot forward and backward.

2. Change step left.

3. Place the right foot forward and backward.

4. Change step right.

5 to 16. Repeat the above four measures three times.

These two parts may be repeated as often as wished.

## THE FAIRIES. II.

NOTE—This roundel is arranged for older pupils standing in a column of twos. The theme is the same as in the Fairies I, the variations consisting of movements to the opposite side. The partners, designated as Nos. 1 and 2, stand side by side, their right and left hands grasped shoulder-high, so that either may easily cross over without releasing the hold. No. 1 is standing at the right.



## PART I.

Measure:

1. Beginning with the left foot, three quick steps forward and raise the right knee.
2. Beginning right, three quick steps forward and raise the left knee.
3. As 1, but during the three steps No. 1 crosses over to the left.
4. Beginning right, three quick steps backward and raise the left knee. (If this backward movement is too difficult, change it to forward.)
- 5 to 8. Repeat the above, except that during the seventh measure No. 1 crosses over to the right. (The left foot, when the crossing-over takes place, begins by crossing obliquely forward to the right.)
- 9 to 16. Repeat the above eight measures.

## PART II.

1. Place the left foot forward and backward.
  2. Change step left, No. 1 at the same time crossing over to the left.
  3. Place the right foot forward and backward.
  4. Change step right, No. 1 crossing over.
  - 5 to 8. Repeat the above.
  - 9 to 16. Repeat the above eight measures.
- These two parts may be repeated as often as wished.

MEMORANDUM.

in a  
ons coe  
he pe  
y side  
igh, s  
ng the

quies

os for

o the  
left:

me-  
over

the

## GAMES AND DANCES.

## MEMORANDUM.

## **GAMES AND DANCES**

### **FOR CHILDREN OF NINE TO FOURTEEN YEARS**

---

#### *Fourth to Sixth School-Grades.*

---

#### **BLACK MAN. (Bogey Man; Pom, Pom, Pull Away; Kings.)**

A player, chosen as Black Man, stands at one end of the yard, the other players stand at the opposite end. The Bogey Man calls, "Are you afraid of the Black Man?" The others answer, "No," and run, trying to pass him and reach the opposite end of the yard. The Black Man tags one or two, and they go with him to his side of the yard, and play as Black Men. The play is repeated until all the runners are caught by the Black Man and his helpers. The last one caught begins a new game.

#### **LAME GOOSE. (Fox in the Hole.)**

The one playing the goose takes his place at one corner of the yard, called "home." After three running steps he must hop (on one foot) and tag one of the other players who are running about. When one is tagged, and so becomes goose, he is chased by the other players, who strike him with knotted handkerchiefs, until he is "home." Should the goose in his attempts to tag a player put both feet on the ground he also is chased home by the other players.

#### **BREAK THROUGH. (Bear in the Ring, Bull Pen.)**

A number of players join hands and form a circle, the bear-pit. One of their number, previously selected as the bear, wanders about on the inside, attempting to get out by testing the bars. The bear may break through the bars by placing his weight on the grasped hands, or jump over or crawl under the same. If he breaks through and escapes, the keepers give chase, the one catching him becoming bear.

#### **CATCH THE WAND. (Spin the Plate.)**

Increase the difficulty by having the one called clap hands once or a number of times before catching the wand. Catching may be made still



more difficult by asking for a complete turn around before catching. (See games of second grade.)

### LONG JUMPING ROPE.

The difficulties of this game may be increased by introducing quarter and half turns while jumping; also by having a new pupil run into the rope after every swing until six or eight are in, and have them run out in the same order; also by always keeping a stated number in the rope—when one runs out, the next in order runs in.

### LEAP FROG.

This may be played by any number of boys, one of whom assumes a stooping posture with his hands resting on his knees. The others, who stand behind him, leap over him with legs straddled, resting their hands lightly on his shoulders. As each goes over he assumes the same stooping posture as the first, a foot or two in front of the preceding player. When the last has leaped over, the one who stooped first stands up and leaps over the line of stooping players. As soon as he has passed over the one in front of him, that one leaps over the next, and so on until all have done so.

This game may also be played by the boys when standing in open order after their calisthenics. Each file jumps for itself.

### WRESTLE FOR THE WAND. (Stick Wrestling.)

Two boys, standing opposite each other, catch hold of a thirty-inch wand. The right hand takes undergrip, the left uppergrip (right hand on the outside). By pressing down with the left hand and pulling with the right, each boy tries to twist the wand from the hands of his opponent. Who lets go with one or both hands loses. The wrestlers must remain on their feet.

### PULL - OVER.

Two players are seated on the ground opposite each other, the soles of their feet touching. Their arms and legs are extended, and they grasp a strong stick, which is held horizontally between them, exactly over their feet. One player grasps the stick at the ends (on the outside), the other has both hands on the inner side. Upon command they both pull. The

player succeeding in pulling over his opponent wins. If played as a team game, credit the winning side with one point for each pull-over.

Pull-over may also be played by having two players, who are standing, grasp right hands (or wrists). Upon command, both begin to pull. He who pulls his opponent over a predetermined mark, wins.

### FOOT IN THE RING. (Rooster Fight, Chicken Fight.)

A circle about two feet in diameter is drawn. A boy places one foot in the ring, folding his arms. A second boy hops around the ring with arms folded, trying to push the first boy out of the circle by nudging or shoving him as he goes by. When the first boy is put out, the second takes his place, and a new boy is chosen to attack. If the attacker is put out by having both feet on the ground the next one takes his place. After the game is learned, several circles may be used at the same time. A very agile boy will be able to defend himself against two attackers.

### BALL GAMES.

In this grade the pupils should be led to play the games of the preceding grades with a small, regulation-sized ball. They should learn to throw and catch a tennis or soft baseball. They also should be led to bat a soft ball with their hands, and, later, with a paddle or short bat.

### TOSS UP. (Flower-Ball, Number-Ball, Catch-Ball.)

The players form a circle, one of the pupils, standing in the center, having a basket-ball (or a tennis-ball). He tosses the ball high up within the circle, at the same time calling one of the players by name. The one named must quickly run and catch the ball after the first bounce. If he catches the ball he tosses it up and calls upon some other player. If the ball is not caught the first player again tosses it up. To increase the difficulty of the game, ask that the ball be caught on a fly.

A variation of this game is to form two sides, numbering the players, the odd numbers forming one side, the even numbers the other. The odd numbers must call on the even, and *vice versa*. Count one point for every ball caught, and see who wins after twenty tosses.

**DAY OR NIGHT.** (Black or White, North or South.)

Separate the class into two ranks. These face each other, at two steps distance. One party is named Day, the other Night. Take a coin or a flat piece of wood, designate one side of the coin or wood as Day, the other as Night. Toss it up. Immediately after it has fallen call out the side on top. Should this be Day, this party runs to its goal (about twenty-five feet off), pursued by Night. Whoever is tagged in this pursuit is a prisoner and out of the game. Continue until all of one side are caught.

**LAST PAIR RUN.** (Last Pair Out, Long Tag.)

Form the players into a column of twos, with a single pupil standing at the head of the column. This one claps his hands three times, at the same time calling out, "Last pair run." Upon this, the pair standing at the rear end of the column runs forward (one at each side) and tries (anywhere in the yard) to join hands before the caller has caught one. If one is caught he becomes caller, and the other two form a pair at the head of the column. The caller is not allowed to turn around to see who is running forward.

**CIRCLE TAG.**

For older pupils a variation of the game of "Catch Me" (described in the games of Grade II) is known as "Circle Tag," which is played as follows: Form the players in a large, front circle and let them count off by fours. The "ones" then take two steps backward and face to the right. Upon command, these pupils (the ones) run forward, each one trying to tag the one in front of him. After the "ones" have resumed their places, the "twos" (threes and fours) run in the same manner.

To increase the difficulty, let the runners run around the circle twice, three or four times and see who has tagged the greatest number during the run. As soon as some one is tagged he must step into the circle.

This game may further be varied as follows: When all pupils are in place the teacher suddenly calls "The ones." Upon hearing this, the "ones" quickly step out of the circle, run to the right and try to tag those running in front of them. Later the teacher calls another number.

**RED ROVER.** (Red Lion, Catching Fish.)

One player, the Red Rover (Red Lion, Fisherman), stands in his den. The others tease him by calling—

“Red Lion, Red Lion, come out of your den.  
You tag me, you catch me, and I’ll help you then.”

He folds both hands, runs out and tries to tag one. If he succeeds, they both return to the base, join hands and again venture forth, each player tagged joining the line (lengthening the net). Players may be tagged only by the ones at the end of the line. If the line (net) is broken either by those forming it, or by a player breaking through, those “it” must return to their base.

**CHICKEN MARKET.** (Rotten Eggs.)

Two of the players are buyer and seller; the rest are chickens. The chickens stoop down in a row with hands clasped under the thighs. The buyer says to the seller, “Have you any chickens for sale?” The seller says, “Yes, plenty of them. Will you walk around and try them?” The buyer now tries different chickens by laying his clasped hands, palm downward, on the head, and pressing downward. He pretends to find fault with some of the chickens, saying, “This one is too old,” “This one is too fat,” “This one is too tough,” etc. When a chicken is found that is satisfactory, the buyer and seller grasp his arms, one on each side, and swing him back and forth, the chicken still remaining in a stooping position with hands clasped under the thighs. If he stands this test, the buyer leads him away to a place selected as the coop. The sale goes on till all the chickens are sold. Any chicken that smiles or does not stand the swinging test is “no good,” and is out of the game.

**TRADES.** (Botany Bay, Three Wise Men.)

Sides are chosen. Goals are marked off forty or more feet apart. One side chooses some trade which it is to represent in pantomime. The players of this side advance from their goal to the goal of the other side, and arriving there, they say:

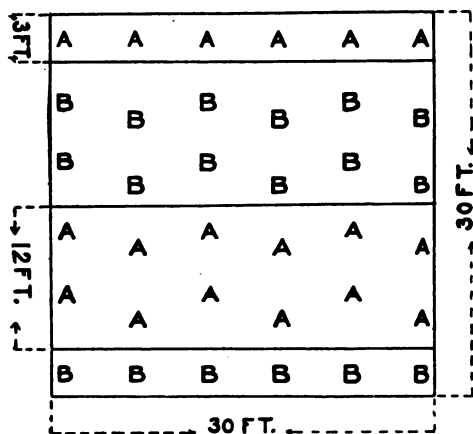
“Here are some men from Botany Bay,  
Got any work to give us to-day?”

The other players say, "What can you do?" The answer is given by going through some motions descriptive of the trade chosen. The opponents guess what trade is represented. If they guess correctly the actors run back to their goal, pursued by the guessers. Any one tagged must join the other side, who now become the "men from Botany Bay." The game continues till one side captures all the players of the other side.

### END BALL.

(A preparatory game leading up to Captain Ball.)

The field is a thirty-foot square, divided into two equal parts. Across the outside end of each field is a smaller field or base, three or four feet deep.



Any number may play. They are divided into two teams. About one-third of each team are basemen, who take their places in the base or outer field at one end, while the others are guards, and take their places in the inner field on the opposite side of the center line.

The game may be played in halves of five minutes or for any length of time. Play is continuous during this time.

A point is made whenever a baseman catches the ball (a basket-ball) from a guard of his own team.

**RULES**—The game is in charge of a referee, who calls all fouls. At the beginning of the game (or at the beginning of each half) he tosses the ball up in the center, between two opposing guards.

All players must keep within their own fields.

If the ball rolls or is thrown over the boundary line of any field, the player nearest the line in that field gets the ball, and brings it in to the line, at the point where it crossed. From there he throws the ball to one of the players in the same field.

# The Wind.\*

Words by Bertha E. Bush.

Composed by W. B. Olds.

There's some-one push-ing hard out-doors, I hear him whis-tle by; And

yet I can-not see.... him How-ev-er hard I try. Oo,.....

Hear him whis-tle round, 'Tis the wind, the jol-ly, jol-ly wind, How we love the sound.

\* Copyright, 1906, by Novello & Co., Ltd.

## CHILDREN'S QUICKSTEP. I.

Music: "The Wind," by W. B. Olds.

For young children. The class is arranged in a column composed of ranks of four, which, during the steps, moves to the left around the hall or corridor.

He holds the kites up in the sky,  
He tosses Katie's curls,  
He fills the aprons held for sails  
By happy little girls.

Oo . . . , hear him whistle round.  
'Tis the wind, the jolly, jolly wind;  
How we love the sound.

Oh, such a glorious comrade he;  
He helps all plays along,  
And when you hear him whistle,  
We'll greet him with a song.

Oo . . . , hear him whistle round.  
'Tis the wind, the jolly, jolly wind;  
How we love the sound.  
And when we hear him whistle,

## I.

Measure:

1. Three steps obliquely left forward, and place the right foot forward.
2. Three steps obliquely right forward, and place the left foot forward.
3. Step obliquely left forward, swinging the right leg forward, and then repeat the movement to the other side.
4. Four steps backward.

## II.

5. Four gallops obliquely left forward.
6. Four gallops obliquely right forward.
7. Three gallops left forward and place the right foot crossed in front.

8. Three gallops right backward and place the left foot crossed in front. Repeat I and II as often as desired.

## CHILDREN'S QUICKSTEP. II.

For older children arranged in a column of twos. The inner hands are grasped shoulder-high, the knuckles of the outer hands are placed on the hips.

### I.

Measures 1 to 4 as above in Children's Quickstep I, except that the couples begin with the outer foot—i. e., those standing on the left begin with the left foot, those on the right begin with the right foot. The movement then is slightly away and toward each other.

### II.

5. Four gallops obliquely outward.
  6. Four gallops obliquely inward.
  7. With a quarter turn the couples face each other, grasping both hands shoulder-high, three gallops sideward toward the front and place the inner foot crossed in front.
  8. Three gallops sideward toward the rear and place the outer foot crossed in front.
- Repeat I and II as often as desired.



## See-saw.\*

Words by Bertha E. Bush.  
*mp Gracefully.*

Composed by W. B. Olds.

See - saw, see - saw, Now we're down so low;.....

See - saw, see - saw, Up so high we go;.....

See - saw, see - saw, Hap - py play - ers we,.....

All the ups and downs of life Greet with jol - li - ty.....

## THE ELFS' FROLIC.

Music : "See-Saw" by W. B. Olds.

This roundel is for older children, arranged in a column of twos.

The inner hands are grasped shoulder-high, the outer knuckles are placed on the hips. The movements begin with the outer foot. To simplify the description the movements of only the one standing at the left are given; the one standing at the right performs to the opposite side.

Measure:

1. Balance-step obliquely left and right forward, the opposite foot crossed in front.

2. As 1.

3. Face inward, both hands grasped shoulder-high, balance-step side-ward toward the former front and rear, crossing the opposite foot in front.

4. As 3.

5. Face front, glide obliquely left forward and hop while swinging the right leg crossed in front (cross-swing hop); then repeat this movement right.

6. As 5.

7 and 8. Three slow steps backward, and, with a bow, draw the right foot to the left.

9 to 16. Repeat 1 to 8.

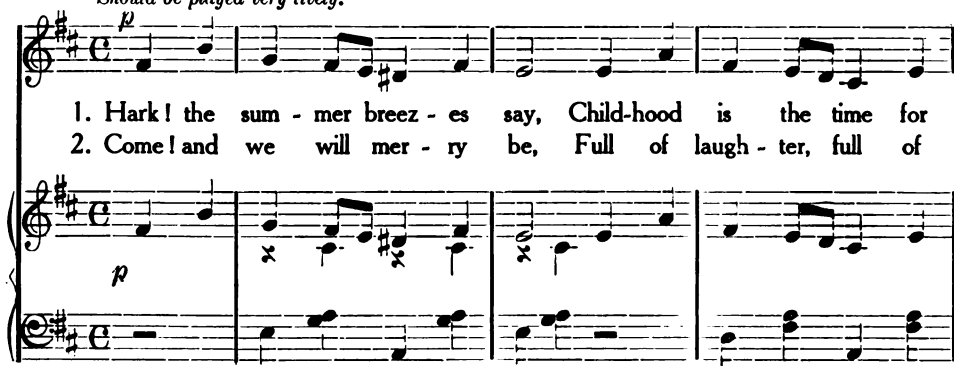
Repeat as often as desired.

# Summer Breezes.\*

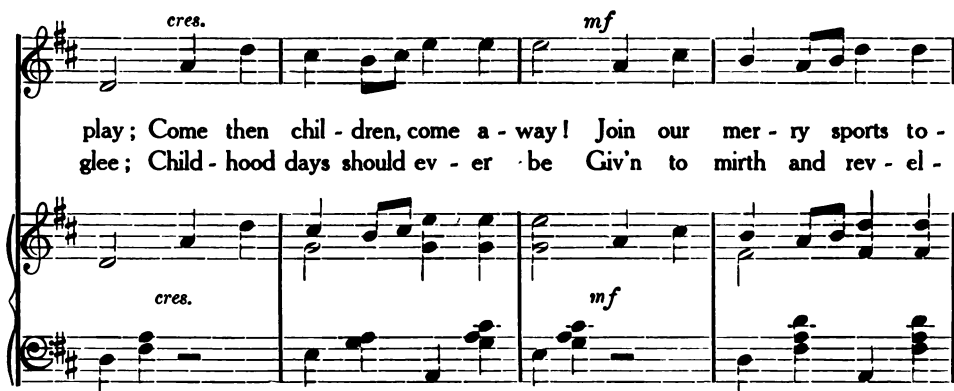
Words by William Comery.

Composed by Arthur Richards.

*Should be played very lively.*



1. Hark! the sum - mer breez - es say, Child-hood is the time for  
2. Come! and we will mer - ry be, Full of laugh - ter, full of



play; Come then chil - dren, come a - way! Join our mer - ry sports to -  
glee; Child - hood days should ev - er be Giv'n to mirth and rev - el -



day. Hark! the sum - mer breez - es say, Child-hood is the time for  
ry. Come! and we will mer - ry be, Full of laugh - ter, full of

## Summer Breezes.

*cres.* *f*

play; Come then chil - dren, come a - way! Join our  
glee; Child - hood days should ev - er be Giv'n to

*cres.* *f*

*FINE.*

mer - ry sports to - day. 2. Skip - ping thro' the sun - ny  
mirth and rev - el - ry.

*FINE.*

hours,..... Skip - ping 'tween the pass - ing show'rs, Where the

*D.C. for 3d verse.*

sun - shine gilds the bow'rs, Floods the mead-ows, paints the flow'rs.

*D.C.*

## PLAYGROUND ROUNDEL.

Music: "Summer Breezes" by Arthur Richards.

A roundel for older children, arranged in a column of twos. Those standing at the left begin with the left foot, the others with the right foot. The movements of the one at the left are described.

There is no movement on the "up beat," preceding the first full measure.

## I.

Measure:

1. Three steps forward, then place the right foot crossed behind the left leg and slightly bend the knees (the heels raised from the floor).
2. As 1, beginning with the other foot, crossing left.
3. Step left, then place the right foot crossed behind the left leg, slightly bending the knees; then perform the movement to the opposite side.
4. Two change-steps.
- 5 to 8. Repeat 1 to 4.

## II.

9. With three steps forward, perform a half turn right, then place the right foot backward.
10. As 9, but facing left and placing the left foot backward.
11. Place the left foot forward, backward and a change-step left.
12. Place the right foot forward, backward and a change-step right.
- 13 to 16. Repeat 9 to 12.

## III.

Part III is a repetition of the movements of Part I.

Repeat I, II and III as often as desired.

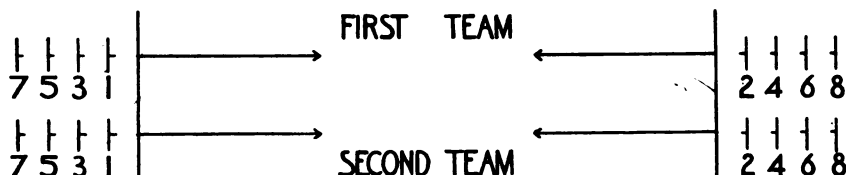
# GAMES AND DANCES

## FOR PLAYERS OF TEN TO FIFTEEN YEARS

*Fifth to Eighth School-Grades.*

### RELAY RACE.

In most playgrounds it is best to run this race "to and fro," as a shuttle race. Divide the players into teams of eight pupils each. Each team is so arranged that four stand at one end of the space to be covered and the other four at the other end:



The first one of each half "toes the scratch." The commands for starting the race are: "Get on your marks;" "Get set;" "Go." Upon the command, "Go," No. 1, who has a flag (a handkerchief or a stick) in his hand, runs across the course and hands the flag to No. 2. No. 2 immediately runs across and hands the flag to No. 3 (who in the meantime has toed the scratch line), and so on, each member of the team running across the space once. The other teams of eight are doing likewise. The team getting its eighth runner across the line first wins.

### HUMAN BURDEN RACE.

This is an amusing variation of the relay race. The halves of the team stand about twenty-five to thirty feet apart. Upon the command, "Go," No. 1 runs across the course, allows No. 2 to jump on his back, and immediately starts back to his original side. Arriving at the scratch line, No. 2 quickly dismounts. As soon as No. 3 has mounted on the back of No. 2 he races across to the other side. Here No. 4 mounts on No. 3, and so on until No. 8 has been carried across.

**POISON. (Poison Snake, Wrestling Circle.)**

Divide the players into small circles of about eight pupils each. In the center of each circle place an Indian club (a large, hollow ball, or a stick of cord-wood about fifteen inches high, or pile up a number of boys' hats or caps). This object in the center of the circle is "poison." The players grasp hands and, by pushing and pulling, try to make one of the players touch or overthrow the "poison." The player doing so is poisoned and must leave the circle. This continues until one is left. This is a very strenuous game, and may be played during the coldest weather.

**HOPPING CONTESTS.****(a) HOP AND PULL.**

Divide the players into "ones" and "twos." The twos march twelve steps forward and face left about. Now let the first eight of each side step forward, and each pair of opponents grasp right hands. Upon the command, "Go," they all hop (on one foot) and try to pull their opponents over to their side. The side having pulled over the greatest number wins. In case a player is forced to place both feet on the floor, the opponent wins. Then take the next eight, and so on.

**(b) HOP AND PUSH.**

Proceed as above. The opponents now grasp each other's shoulders, and while hopping try to push one another over into their territory.

**(c) FOOT IN THE RING (Boys).**

Divide the players into squads of about eight. For each squad draw on the ground a circle of about two feet in diameter. Boy No. 1 comes forward, places one foot in a ring, bending the knee and having the weight of his body over this foot. He then folds his arms and awaits the attack of pupil No. 2, who, also having his arms folded, hops forward. No. 2 hops around No. 1 (who keeps changing his front to where No. 2 is) until he finds a chance to attack No. 1 and, while hopping, push him out of the circle. If he succeeds, he wins, and takes the circle, No. 3 coming forward to attack him, and so on. If, however, during the contest No. 2 gets both feet on the floor, he loses, and No. 3 then comes forward to attack No. 1. The player in the ring, so long as his foot is in the circle, may cause the attacker to fall

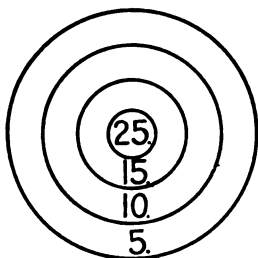
by evading or dodging him. The arms always must remain folded, and the pushing must be done with the shoulders and never with the raised arms. For very skillful players, an exciting contest is had by putting two attackers against the one in the ring.

#### (d) FREE HOPPING. (Rooster Fight—Boys.)

Divide the players as above. This contest calls for the highest display of skill and endurance. Two players with folded arms hop about freely, each trying to force the other to place both feet on the ground, either by pushing or by dodging an attack. If in trying to avoid a fall a player touches the ground with his hand or any other part of his body except the foot he is hopping on, he is out. Players are not allowed to change feet during a "bout." The arms always must remain folded and held close to the chest.

#### RING TOSS.

This is a game of skill. Divide the players into as many squads as there are sets of rings. A ring-toss set consists of two bases and four rubber rings. The bases are placed from ten to fifteen feet apart. Each player gets two rings. Points are made by tossing the ring as close to the pin as possible.



A variation of this game is to draw three circles around the base, about one, two and three feet from the pin. Allow five points for a toss into the outer circle, ten points into the next, fifteen into the third,

and twenty-five if a "ringer" is made. Horseshoes will answer where no rings can be had.

#### QUOITS.

The game of quoits is exactly like the game described above. You play for twenty-one points. As iron quoits are dangerous in most smaller playgrounds, rubber is advised. Buy only the best quality, as the cheap quoits will break in a few days.

#### HOOP TOSS. (Grace Hoops.)

This is a game of skill of the ring-toss order. It consists of tossing a large ring or hoop by means of a stick to another player, who catches the



hoop with a stick. A hoop-toss set consists of two sticks and four hoops of about twelve inches in diameter. A pair of players stand from twenty to forty feet apart, each having a stick. No. 1, who has the four hoops, inserts the stick into one hoop and tosses this over to No. 2, who may run to catch it. The hoop must be tossed so that it flies through the air horizontally. The other three hoops are thrown similarly. Then No. 2 tosses the hoops. If used as a team game, have four players on each team and count the number of catches made by each side.

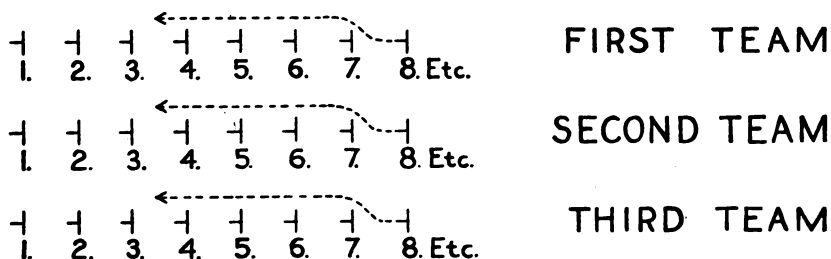
### LONG JUMPING ROPE.

After the girls have learned to jump into the rope when it is swinging toward them, make the performance more difficult by having them jump into the rope as it recedes. (The rope is swung away from the jumper.) Perform quarter and half turns after each second jump, and run out after a definite number of jumps.

### BALL RELAY.

#### (a) OVERHEAD.

Divide the players into three divisions, or as many divisions as there are basket-balls or round footballs to play with. Arrange them in three flank ranks, one pupil standing behind another, the one standing in front having a ball. Upon command, No. 1 passes the ball over his head into the hands of No. 2; he passes it to No. 3, and so on until the last one gets the ball.



As soon as he has it he races along the right side, places himself in front of his rank, and then the relay again takes place from the first to the last. The last one again runs to the head of his rank and starts the relay, and so

on until every player in the rank has run to the front. The last runner will be the pupil who originally headed the rank.

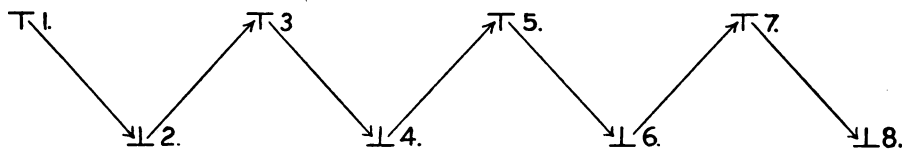
*N. B.*—Dumb-bells, potatoes, handkerchiefs or any other articles may be used in place of balls.

### (b) BETWEEN THE FEET.

A variation of the above game consists in having the players bend forward and stand with their feet apart. The play then consists of passing the ball backward between the feet. Every player must touch the ball as it is passed backward.

### (c) OVER AND BACK.

Divide the players into as many divisions (or teams) as there are balls. Each team now counts off from right to left. The even numbers take four steps forward and face left about. Upon the command, "Go," No. 1 passes



the ball over to No. 2, he to No. 3, he to No. 4, and so on. The team first getting the ball into the hands of its last member wins. The ball may also be relayed to the last member of the team and then back again into the hands of the first.

An interesting variation of the game is found by requesting each team member to bounce the ball on the floor once and catch it before throwing it over to the next player.

Bouncing may be replaced by tossing the ball up into the air, or by bouncing first, then tossing up before throwing over to the next.

### CHASE BALL.

Divide the players into divisions of about twelve each. Each division is again divided into two teams. A basket-ball or football is given to one team, whose members throw the ball to one another. The other team tries to intercept and catch the ball. If they succeed, they try to keep the ball in their possession as long as possible. The players run about within the territory allowed them. The ball must never be taken out of a player's hands, and no tackling or rough play is allowed. This is a splendid cold-weather game.

## MEDICINE BALL.

A medicine ball is a stuffed ball, weighing from three to perhaps ten pounds, about the size of a basket-ball or a little larger. As a rule, the weight determines the size of the ball. It requires much more strength to throw the ball and, often, more skill to catch it. Arrange the players in a circle. Let one player after another come forward, grasp the ball with both hands, bend forward and toss the ball as high as possible. The next player steps into the circle when the ball is tossed and tries to catch it. If the players are numbered as "ones" and "twos," this simple game can be turned into a team game by keeping score of the number of catches of each side.

## THREE DEEP. (Tag the Third.)

Arrange the players in a large circle, standing two deep (one behind the other). Now select one pair as a runner and a catcher. The runner runs around the outside of the circle and places himself in front of a pair, thereby forming a rank of three, "three deep." This must never be. The last one of these three, therefore, runs and places himself in front of some other pair, again forming three, etc. In the meantime the catcher is chasing the runner, trying to tag him before he places himself in front of a pair. As soon as the runner is tagged he becomes chaser, and the former catcher is the runner. The game then continues. In order to have a splendid game, note the following: Do not allow any running through the circle; insist that the players always run around the outside. Do not allow the playing of "partners," and encourage short runs outside, so as to get quick changes. If some players persist in running around the circle once or oftener, put them in the center of the circle to watch and learn how the game ought to be played. Do not allow the boys to indulge in hard slapping.

## JUMPING CIRCLE. (Hopping Circle, Shotbag.)

Form the players in a circle. The pupils face inward and are about two steps apart. Get a rope, about twelve feet long, with a beanbag tied to the end of it. One of the players stands in the center and swings the rope around in a circle, keeping the bag close to the ground. As the rope approaches each player, he hops upward and over the swinging bag. Whoever is struck by the bag or rope steps out of the circle. Insist that the bag be swung close to the ground, and, with timid players, that it is not swung too rapidly.

## BASEBALL AS PLAYGROUND BALL

Baseball is one of our great national games. It is so well known (especially to boys) that it needs no description. It cannot, however, be played on all playgrounds on account of the great space needed. Modifications of it, however, may be played on all playgrounds, be they ever so small or irregular in size. These modifications are here grouped under the head of playground ball.

The object of baseball is for the player at the home plate to strike a ball that has been pitched or thrown, and then to run to a base before the batted ball reaches there, or before he has been touched by the ball in the hands of an opposing player. In the old game of "townball," which was the forerunner of modern baseball, a batter could also be put out by being "thrown out"—that is, the ball was thrown between the runner and the base. He was also out if he was hit by a thrown ball before he reached his base (the thrown ball being soft). These various modes of putting a batter out may be used to good advantage in adapting the modern game of baseball to local conditions.

## PLAYGROUND BALL—VARIATIONS BASED UPON THE NUMBER OF PLAYERS.

In its simplest form, baseball may be played by three players, a pitcher, a batter and a catcher (who stands behind the batter). The first base is placed some distance beyond the pitcher. The batter must reach this base and return to the home plate every time he hits the ball. If not, or if the ball he struck is caught on a fly, or if he is "thrown out," etc., he is out. The catcher then takes his place, the pitcher is made catcher and the former batter is made pitcher.

If there are four players, two of them are on the "ins"—i. e., at bat—and two of them are on the "outs"—i. e., out in the field. It now is not necessary for the batter to reach first base and return home in one stretch. If he reaches first base, he may wait until the second batter on the "ins" strikes the ball before attempting to reach the home base.

If there are five players, one of them is made first baseman. If there are six players, the additional player is made first fielder, etc. In this manner

the game develops. Every time one of the batters is put out all the players on the "outs" advance to the next higher place, while the player that was put out takes the place of the last fielder.

#### VARIATIONS BASED ON INSUFFICIENT SPACE.

In playgrounds one often has enough players to play a regular game, but adequate space is lacking. This condition is met in several ways. First, there is the regular game played with a large, soft ball (a so-called indoor baseball, from fourteen to seventeen inches in circumference), and with a short, light bat. The bases, instead of being ninety feet, are now only thirty feet apart.

If the space is too small to allow this modification, the next step is to use a large, hollow ball (a basket-ball), and to bat this with the closed hand, with two hands or with the forearm. The bases may now be placed twenty feet apart. In this form, baseball may be played all winter.

The shape of the ground at one's disposal may make it advisable to lay out the field in a long diamond instead of a square, or to use only one base (long base)—a long distance from the home plate.

What teachers should understand is that the regular game of baseball may be modified to meet the conditions in any playground. It is a game every girl and boy should know and play.

#### CORNER BALL.

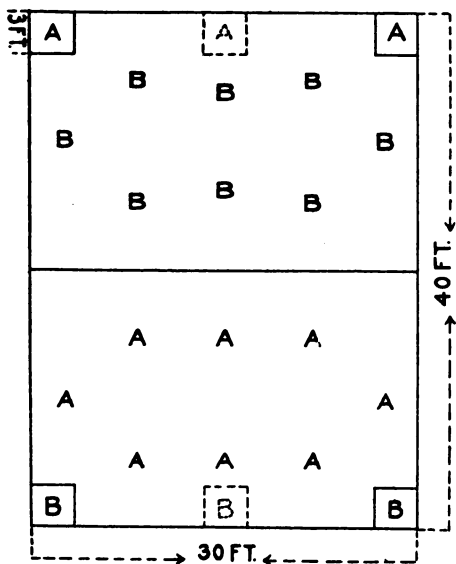
The field is an oblong, 30 feet by 40 feet, divided into two equal parts. (Any space may be used if this size is not available.) Each part contains two bases, placed in the far corners. A third may be added if desired. (See diagram.)

Any number may play. They are divided into two teams. Two players of each team are basemen and the others are guards. Their positions are shown in the diagram.

The bases are three (3) feet square.

The object of the game is to throw the ball from a guard to a baseman of the same team.

The game is played in halves of five (5) or more minutes each. Play is continuous during this time, the only stop being that made to call a foul.



A point is made whenever a baseman catches a ball (a basketball) from one of the guards of his own team. It must be a fair throw—that is, the ball must not touch the ground, wall, or ceiling before being caught by the baseman.

*Rules*—Guards are not allowed to cross the center line, nor to step into the bases, nor out of the field of play.

Basemen must always have both feet in their bases, but they are allowed to jump up to catch the ball.

The game is in charge of a referee, who calls all fouls. At the beginning of each half he tosses the ball up in the center of the field, between two opposing guards. In case of a foul he gives the ball to a guard of the other team.

There shall be a scorer, who is also timekeeper.

If in the course of play the ball rolls or is thrown off the field, it shall be brought back by a guard of the team whose line is crossed. He shall put the ball in play by standing on the line, at the place where the ball left the field, and throw it to one of the guards of his own team.

Fouls are made as follows:

1. Carrying the ball (taking more than one step).
2. Striking or touching the ball when it is in the hands of a player.
3. Holding, pushing, striking, or tripping an opponent.
4. Stepping across the center line, or out of the field, with one or both feet.

## In the Barn.\*

Chas. Lindsay.

*Moderato. M. M. ♩ = 84.*

*p*

*il basso marcato.*

The first system of musical notation is for a piano piece in 2/4 time. The tempo is Moderato, marked with a metronome of 84. The music is in G major, indicated by one sharp (F#). The first system consists of five measures. The right hand plays a series of chords, while the left hand plays a more active melody. The dynamic is marked *p* (piano).

*Poco animato.*

*mf*

The second system of musical notation continues the piece. It consists of five measures. The tempo is marked *Poco animato*. The dynamic is marked *mf* (mezzo-forte). The right hand continues with chords, and the left hand has a more active melody.

The third system of musical notation consists of five measures. The right hand continues with chords, and the left hand has a more active melody.

*fz* *mf*

The fourth system of musical notation consists of five measures. The dynamic is marked *fz* (forzando) and *mf* (mezzo-forte). The right hand continues with chords, and the left hand has a more active melody.

*fz*

The fifth system of musical notation consists of five measures. The dynamic is marked *fz* (forzando). The right hand continues with chords, and the left hand has a more active melody.

## In the Barn.





## In the Barn.

*con animato.*

The musical score is written for piano and treble clef. It consists of five systems of music. The first system begins with the tempo marking *con animato.* and the dynamic *mf*. The second system includes the dynamics *fz* and *mf*. The third system is marked *marcato.* and includes the dynamic *p*. The fourth system includes the dynamic *fz*. The fifth system concludes the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

*mf*

*fz* *mf*

*fz* *p*

*marcato.*

## THE JOLLY CROWD.

Music : "In the Barn" by Chas. Lindsay.

The arrangement and the steps of this roundel are very simple. Any number of children can take part. The class is to be arranged in open order, the pupils being at arm's length apart. Each measure of music has two counts. While there are seven parts to both music and roundel, Parts III, V, VI and VII are repetitions.

NOTE—The touch-step spoken of in the dance consists of quickly raising the leg forward (or in any other direction), then touching the extended foot lightly on the floor (like in a foot-placing), and again quickly raising it.

## PART I. (8 Measures, 16 Counts.)

1 to 2. (Knuckles on hips)—Touch-step left forward and backward (counts 1 and 2), then change-step left (counts 3 and 4). When touching the left foot forward, slightly bend the right knee, also, slightly bend the trunk forward; when touching the left foot backward turn the head right.

3 to 4. The same exercise right, but while performing the change-step face left about (counts 5 to 8).

5 to 8. Repeat measures 1 to 4 (counts 9 to 16).

## PART II. (16 Measures, 32 Counts.)

1 to 2. With a quarter turn left, three steps forward, and touch-step right forward (counts 1 to 4).

3 to 4. With a half turn right, repeat this movement in the opposite direction—*i. e.*, to the right, and touch-step left forward (counts 5 to 8).

5 to 8. Repeat measures 1 to 4 (counts 9 to 16).

9 to 16. Repeat measures 1 to 8, but when executing the touch-step, bend the stationary leg and slightly bend the trunk forward, and at the same time swing the rounded arms sideward (counts 17 to 32).

## PART III. (8 Measures—is like Part I.)

## PART IV. (16 Measures, 32 Counts.)

1 to 2. Step and leap left sideward (counts 1 and 2), and touch-step right forward and backward (counts 3 and 4).

3 to 4. Repeat measures 1 to 2 to the opposite side (counts 5 to 8).

5 to 8. Repeat measures 1 to 4 (counts 9 to 16).

9 to 16. Raise the arms sideward and repeat measures 1 to 8. When performing the touch-step right forward and backward place the knuckles of the right hand on the hip and raise the left arm in a half circle overhead (*vice-versâ* when to the right), (counts 17 to 32).

## PART V. (8 Measures—is like Part I.)

## PART VI. (16 Measures—is like Part II.)

## PART VII. (8 Measures—is like Part I.)

In performing the steps, follow the “swing” of the music to which this dance has been written.

## GAMES AND DANCES

### FOR PLAYERS OF TWELVE TO SIXTEEN YEARS

*Sixth to Tenth School-Grades.*

#### RABBITS.

The playfield is an oblong about thirty by ninety feet, divided into fourteen equally large parts. (See diagram.) The two playing teams each have nine men, one of whom is captain, the one team being guards (hunters), and the other runners (rabbits). The object of the game is for the rabbits to pass all the hunters, and, after having reached the other end, to return again to the starting place without being tagged. At the start the guards are stationed on their respective lines near the center of the field. During the game they must stay on their own cross lines, but are allowed to run from side to side; the captain, No. 9, can, however, run on any line (either lengthwise or across). After placing all his men, the captain calls "ready" or "rabbits." The game is then started by one or more of the rabbits quickly crossing over into one of the upper fields without being tagged by a guard. Then, as the opportunity offers itself, they cross over and move forward, evading the hunters (guards), who try to tag them. The

9	1
2	
	3
4	
	5
6	
	7

8

others follow. Should a rabbit be tagged he is "dead," and takes a place away from the field of play. Five dead rabbits bring about a change of sides, those being rabbits becoming hunters, and *vice versa*. Should a rabbit succeed in getting across the eighth line he starts back, and now the hunters must watch the rabbits coming from both ends. If a rabbit succeeds in getting to the rear and back again to the starting point, he cries "Rabbit," which

signifies a game won for his side, upon which all the runners again start a new game without changing sides.

When playing with a greater number of players add a few cross lines, and use less lines for fewer players. See that the "fields" are large enough that the hunters cannot tag a rabbit when one has safely entered the field. When played by children it is advisable to place two hunters at each cross line and to have no captain.

### HAND WRESTLING.

Two players stand opposite to another, the right foot placed forward, the left back, the outer part of the right feet touching. The right hands are grasped. The object of the game is by pressing sideward to make one's opponent move one of his feet.

### WRIST WRESTLING.

This game is played as above, except that the inner part of the right feet touch, and that the opponents cross right arms at the wrists. The right hands are closed.

Both games may also be played by counting only the moving of the right foot as a failure.

### STICK - I - SPY. (Kick-Can.)

Conditions at times are such that the well-known game of "I Spy" (Hide and Seek) may be played in playgrounds.

An interesting variation of this game suitable for older children consists in making the seeker run after a stick before having the right to spy any player. A certain spot is chosen as "home base," where all players assemble. A player takes the stick and throws it as far as he can. The player who is "it" runs after the stick and returns "home" as soon as he can, striking the base three times. In the meantime the rest of the players have hidden themselves. The seeker now looks for the others. If he spies one and returns home, getting the stick and striking the ground with it before the other player, this one is caught. The game continues until three players are caught. If, however, one of the hidens succeeds in getting home first he grasps the stick and throws it as far as he can. The player who is "it" must once more get the stick and strike the home base three times before he can again spy any one. If three players are out, the one caught first is "it" for a new game.

## VOLLEY BALL.

## FIRST FORM: THROW THE BALL.

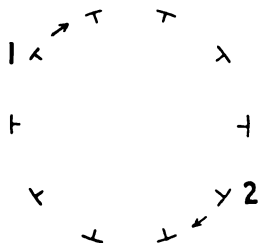
(If a neutral territory is marked off close to the rope this game is known as Newcomb.)

The object of the different forms of volley ball is identical. It consists of passing a ball over a net (or a rope) from side to side. The game admits of being graded. The form here described consists of throwing a basket-ball from side to side over a net or rope stretched from five to seven feet above the ground (five feet is high enough for small players). The players are divided into two teams. The play field is approximately 20 by 40 feet, the net or rope being stretched through the center, giving each team a play field of about twenty feet square. The players of each team are divided into forwards (those standing nearest the net), centers and backs. One team gets the ball. One of its players, usually a forward, throws the ball across the net in such a manner that it will be difficult for a player on the opposite team to catch it. If it is not caught—i. e., if it touches the ground—the throwing team scores a point. Team No. 2 now throws the ball. A ball thrown so far that it falls outside the playfield does not count as a score for the throwing side. The game may either be played for a certain number of points or for a certain length of time. Should the sun, the wind, etc., favor a team, it is then advisable to change the fields after half of the game has been played.

## OVERTAKE. (Chase-Relay.)

The game of overtake belongs to the relay class, the object of the game being to relay a large hollow ball (a cap, a hat, a dumb-bell, a handkerchief filled with grass, etc.) from one point to another faster than the object moved by the rival team. The game may be played in various ways.

1. In its simplest form the players form a front circle, facing inward. Two balls are used, one being given to a player standing at one side, and the other to a player who stands at the opposite side of the circle. (See diagram.) Upon command, the ball is thrown to the player standing at the left. He throws it to his neighbor at the left, etc. Every player must catch the ball, no player to be passed. Who misses the ball must pick it up and throw it to his neighbor. The object of the game is to have one ball "overtake" the next. As a variation more balls may be used; also, balls of different weight and size.



2. If played as a team game the players are numbered, the players with the odd numbers forming one team, the balance the other team. The game is started as described above, each team having one ball (which is thrown only to its own members). The side overtaking the other wins the game.

This game may also be played by giving the balls to two players standing next to each other. The balls should now be thrown twice (or three times) around the circle to see which team wins. This can readily be seen by having the first player raise his arms with the ball after this has completed its second (third) round. Placing the players far apart increases the difficulty of the game.

### PASS BALL.

The players stand shoulder to shoulder in a front circle. The object of the game is to pass a large, hollow ball (a club, dumb-bell, stick, handkerchief, etc.) rapidly from one player to the next; no player may be skipped. One player is chosen, who is outside the circle, whose aim it is to tag the ball that is being passed along the inside. The player having the ball in hand when it is tagged takes the place of the tagger. Should the ball be dropped and then be tagged by the tagger the player in the circle who touched the ball last is "it."

### WALL BALL.

This game is of the same character as, but more difficult than, "Day Ball," described in the games of the Third Grade or "Toss-up," described in games of the Fourth Grade. Draw a line parallel with a high wall at a distance of about twelve feet. One player stands between the line and the wall; the rest of the players, who have received numbers, stand behind the line. The leader throws a tennis-ball (or a basket-ball, baseball, etc.) against the wall, at the same time calling up some number to catch the ball. If the ball is caught, the catcher continues the game, otherwise the first player again throws the ball.

If this game is to be used as a team game the players with the odd numbers call on the even-numbered ones to catch, and *vice-versâ*. The side having the greatest number of catches at the end of the five (or less) minutes wins the game.

**BASKET - BALL FAR THROW.**

The ball must weigh not less than eighteen nor more than twenty-one ounces. It shall be thrown from over the head from a stand behind a line, known as the scratch line. The feet may not be moved during the throw, nor until the ball falls to the ground. Raising the heels shall not be considered moving the feet. To be a fair throw, the ball must fall inside a lane, ten feet wide, running in the direction of the throw. Lines at right angles to the direction of the throw shall be drawn across the lane one foot apart. The distance of these lines from the scratch shall be distinctly marked to assist the judges in scoring. Credit will be given for whole feet only (no inches).

**HURL - BALL FAR THROW.**

Each contestant shall be allowed three throws. The hurl ball shall be a sphere, the circumference of which shall be not less than twenty-four (24) and not more than twenty-five (25) inches, with a handle so attached as to keep the backs of the fingers not more than one inch from the surface of the ball. Its weight shall be at least two pounds and not more than two and one-quarter pounds. The ball shall be thrown with one hand, from behind a scratch line, and with unlimited run. Crossing the line makes the throw without result. It shall, however, count as a try. The ball must fall between two lines, twenty-five (25) feet apart and parallel, drawn at right angles to the scratch line in the direction of the throw. Credit will be given for whole feet only (no inches).

**TOWER BALL. (Hold the Fort.)**

The players are formed into a rather large circle. In the center of the circle a tower is placed, made by tying together upper ends of three wands; (a number of clubs, hats, a basket-ball, etc., may also serve as a tower). One or two players are selected as guards, being stationed within the circle. The object of the game for the rest of the players is to destroy the tower by kicking a basket-ball against it. The ball must always be kicked close to the ground. If the tower is knocked down, the player who kicked the ball takes the place of the guard. If the guard upsets the tower, he is replaced by another player.



## ROB AND RUN.

Divide the players into two teams, Nos. 1 and 2. The teams stand about sixty feet apart. Twenty-five feet from Team No. 1 place a box (or a chair, etc.), and upon this place a basket-ball (a hat, etc.). The object of the game is to have one player from each team run for the ball, get it, and return to his team before being tagged. Upon signal from the leader, the first player of each team runs forward. The ball being nearer Team 1, the player from that team naturally reaches the ball first, but as he must turn to get back to his base, interesting situations develop. If the runner from Team No. 1 gets back before being tagged, his side scores one point. When all players have run, the sides exchange places, Team No. 2 being nearer to the ball. The side having the greatest number of runners untagged wins the game.

An interesting variation of the game is had by placing an old hat (or a cap) on the box. The player getting the hat must put it on his head before running for his base. The pursuer has the right to snatch the hat off the runner's head and to put it on his own head while racing for his base. Should he get there with the hat on his head, his side scores a point. (The original possessor of the hat, naturally, tries to regain it.)

## FOOT AND A HALF.

A boy, who is chosen by the usual method, is "down." He is known as the "horse." He chooses another boy, who is the leader. (This position as leader is later occupied by the horse when relieved.) A line is marked on the ground; the horse takes a stand in front of this line and bends over as in leapfrog, his head being in the direction of the jumping. All players now, from a stand, execute a straddle vault over the horse. Shouting "Foot and a half," the leader again vaults. The horse then moves forward to the point where the leader landed. The leader now decides how the next vault should be performed; for instance, "from a stand," "from a run of two steps," "from a stand, but jumping off with one foot"; "from a stand, but touching the back of the horse only with the right hand," etc. The start in all attempts must be made from the scratch line.

We will say, in further explanation, that the leader decided that the second vault should be performed with a standing jump and touching the horse only with the left hand. All players execute the vault as prescribed.

The leader, as last jumper, shouts "Foot and a half," whereupon the horse advances to the new mark. The leader now decides how this distance is to be covered. If, for instance, he calls for "three running steps and over, touching with both hands," and a player goes over with two steps or with using only one hand, the leader is "down," and the horse becomes leader. This also happens if the leader jumps without shouting "Foot and a half." The game now starts anew at the scratch line. The leader must see that all vaults are straight over the center of the horse and from the scratch line.

### HAT ON BACK.

This is a game of the "foot-and-a-half" order. A boy is chosen to be "down." He assumes the position of a horse, but stands crosswise (not lengthwise) to the direction of the vaulting. The approach may be as each player chooses, the jump-off, however, must be from the scratch line. After all players have had a "try," during the next vault each player deposits his hat or cap on the back of the horse. Who drops his hat or knocks off any other goes down as the next horse. If all hats are deposited on the back of the horse, the leader makes the succeeding vaults more difficult by adding some difficult feat—e. g., hopping off with the left foot, touching only with the right hand, etc., until some one knocks a hat off.

A variation of this game, making it more difficult, is to have all players who fail stay as horse and bucks. The horse takes the regular position, while the bucks go down on hands and knees between the horse and the take-off. The game in this form is admirable for developing courage, as well as skill.

### HAT BALL. (Nigger Babies, Pitch Cap.)

Eight or ten players put their hats (or caps) in a straight or curved row on the ground, each one standing near his hat. One of the players has a rubber ball or a soft indoor baseball. After making a number of deceptive passes he suddenly drops the ball into one of the hats. As soon as he drops the ball, all the players, except the one into whose hat the ball fell, run away in all directions. The player into whose hat the ball dropped grasps the ball and quickly throws it at one of the fleeing players. If he hits the player he also runs away. The player who was struck by the ball gets this as quickly as possible and, from where he picked up the ball, throws it at another player. If the thrower of the ball does not hit a player he gets a "nigger baby"—that

is, a pebble (or a piece of coal, etc.) is placed in his hat. One of the players in the meantime recovers the ball and again starts the game. After a certain number of "nigger babies" have been distributed—usually as many as there are players—the second half of the game begins. A line is drawn, ten to fifteen steps from a wall. The first player who has a pebble in his hat steps up to the wall, facing it, and ducks his head. One after another, the other players then step up to the line and throw the (soft) ball at the player. If he had two or more pebbles in his hat he undergoes the ordeal so many times. Then the next victim steps to the wall to be thrown at, and so on, until all who have had pebbles in their hats have been targets.

### RELIEVO.

Divide the players into two teams. In one corner of the yard mark off a prison large enough to hold all the players of a team. The players are either taggers or runners. At the beginning of the game all taggers are close to the prison walls. After counting twenty-five the taggers (except a few prison guards) chase the runners. A runner who is tagged is a prisoner, and is put into the prison by his captor. No wrestling or trying to get away is allowed. If, after one or more prisoners have been made, one of the runners succeeds in getting into the prison (without being tagged), all prisoners are free. If the taggers capture all the runners the sides change places. A handkerchief tied around the arm, or other means, may be employed to mark the two teams.

### DODGEBALL. (In a Circle.)

Dodgeball is one of the organized school games used for competitions for which definite rules have been formulated. (For other forms, see the games of Grade 7.)

1. The game shall consist of two halves, three minutes each. During the first half, Team A is placed around the outside of the circle and tries to strike with a basket-ball the members of Team B, who are dodging about within the circle. In the second half the positions and objects of the teams are reversed.

2. For a match game, the circle shall be thirty-five feet in diameter for girls and forty-five feet for boys.

3. Sixteen (or any other specified number of players) shall constitute a team.

4. As soon as an inner player is touched by the ball on a fly or a bounce, on any part of his body or clothing, the referee shall signal and announce to the scorer a point for the outer team. The player struck remains in the game, and the game continues without interruption. If in a throw the ball strikes more than one member of the inner team, only one point shall be scored. The team securing the greatest number of points during the game shall be the winner.

5. Players in the outer team must throw from outside the circle. If when throwing the ball a player touches the line, or the space within the line, with any part of his body, this shall be a foul throw. Should an opposing inner player be touched by such throw no point shall be scored.

6. Should the ball, when thrown, remain in or rebound into the circle, a player from the outer team shall run in to get it. In order to make a fair throw he must, however, again resume his place outside the circle; but he may (from within the circle) throw the ball to one of his team mates, who may make a fair throw from outside the circle.

7. Fouls: (a) If a member of the outer team carries the ball within the circle in order to pass it to another member of his team, it is a foul. The time lost in making him return to his position with the ball shall be considered sufficient penalty.

(b) If an inner player blocks the progress of an outer player, handles the ball, or in any other way delays the game, the referee shall allow for the time wasted. He shall also allow for time lost through accident or other legitimate causes.

8. The whistle is blown only for starting and stopping the halves and for fouls.

### DOUBLE DODGEBALL.

A very strenuous game for the higher grades, and a game in which the defending team seldom lasts long, is the regular game of dodgeball, played with two balls. Who is hit by a thrown ball leaves the circle. To pick the winning team, the game must be timed, the team staying in the circle longest winning the game.

### BASE DODGEBALL. (Bull Pen.)

The present form of dodgeball in a circle seems to have descended from the game of "Bull Pen." The game of base dodgeball is played as follows:

Place as many small circles (about two feet in diameter) around the periphery of a large circle having a diameter of from forty-five to fifty feet. The players of one team, the drivers, occupy the bases, and a like number of players are the bulls, who roam about inside of the pen (the large circle). An indoor baseball is used. This ball must always pass through the hands of three basemen (drivers) before it may be thrown at a bull. If the bull is hit he is out of the game. If, however, the bull catches the ball, he may, from where he caught the ball, throw this at a driver, who may not leave his base. If the driver is hit he is out of the game. Should he, however, catch the ball, he keeps his place and again starts the game by throwing the ball to one of his team mates. If one or more drivers are put out of the game the other basemen may run and occupy the empty bases.

After playing five minutes (or any other specified time), count the number of players left on each team, and then change places. At the end of the second half again count the players. The side having the greater number is the winner.

### SOCCKER FOOTBALL.

School-yard game, simplified Form No. 1, suitable for young boys and girls.

This game may be played in any large school yard. A soft rubber ball or an old tennis-ball will do for a ball. (See diagram for field.)

*Players*—Any number of players may play on a team, but care must be taken that too many do not try to play the ball at the same time.

*Object of the Game*—The object of the game is to kick the ball between the goals. At no time must the ball be touched with the hands or arms.

*Goals*—The goals shall be in the middle of the end lines, to be marked by stakes, posts (or by caps, coats, etc.)

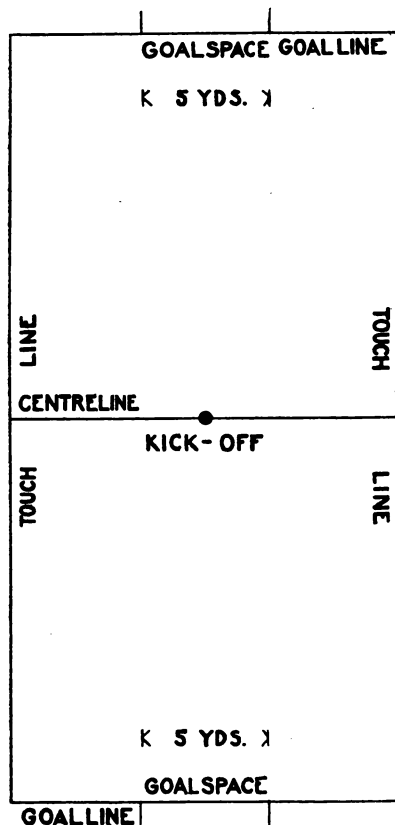
A goal is scored when the ball has been kicked between the goals. A goal counts one point; the team having the greatest number of points wins the game.

*Time of Game*—The game is played in two halves of from ten to twenty minutes each, with an intermission of from five to ten minutes.

*Choice of Goals and Kick-Off*—The choice of goals is made by the

toss of a coin, the winner choosing the goal and the loser getting the kick-off. Goals are changed between the halves.

*Starting the Game*—The game is started by a kick-off. The referee (who has full control of the game) places the ball on the center line in the middle of the yard. The side losing the toss kicks the ball toward their opponents' goal. No other player shall be within five yards of the ball when it is kicked, nor shall any player cross the center of the yard until the ball has been kicked off. (Should this happen the kick must be taken over.)



*Out of Bounds*—The ball is "out of bounds" when it has passed outside the field of play (the lines on the sides are called "touch lines," and the lines on the ends are called the "goal lines"). To put the ball into play again a player on the opposite side to that which caused the ball to go out of bounds stands on the line at the point where the ball went out, then throws the ball, with both hands completely over his head, into the field of play. He cannot again play the ball until it has been played by another player.

*Fouls*—Fouls are called for pushing, tripping, charging, unnecessary roughness and purposely touching the ball with the hands or arms.

*Penalty for Fouling*—In case of a foul the ball is given to the opposite side at the point where the ball was at the time the foul was made. The ball is placed on the ground and a free kick is given.

*Officials*—The officials shall be a referee, who has full charge of the game, two linesmen (one for each side of the field) and a timekeeper, who also acts as scorekeeper.

## Eros.\*

(SCHERZO VALE.)

George Dudley Martin.

Viro.

8va. .... R. H.

*mf*

L. H.

R. H.

L. H.

R. H.

The first system of musical notation for 'Eros.' consists of five measures. The right hand (R. H.) plays a melody in treble clef, starting with an 8va. marking. The left hand (L. H.) plays a bass line in bass clef. The tempo is marked 'mf' (mezzo-forte). The key signature has one flat (B-flat) and the time signature is 3/4.

Tempo di Valse. M. M. ♩. = 63.

R. H.

*pp*

L. H.

The second system of musical notation for 'Eros.' consists of five measures. The right hand (R. H.) plays a melody in treble clef, starting with a 'pp' (pianissimo) marking. The left hand (L. H.) plays a bass line in bass clef. The tempo is marked 'Tempo di Valse. M. M. ♩. = 63.'.

*cresc.*

The third system of musical notation for 'Eros.' consists of five measures. The right hand (R. H.) plays a melody in treble clef, starting with a 'cresc.' (crescendo) marking. The left hand (L. H.) plays a bass line in bass clef.

*pp cresc.*

The fourth system of musical notation for 'Eros.' consists of five measures. The right hand (R. H.) plays a melody in treble clef, starting with a 'pp cresc.' (pianissimo crescendo) marking. The left hand (L. H.) plays a bass line in bass clef.

*f*

*mf*

The fifth system of musical notation for 'Eros.' consists of five measures. The right hand (R. H.) plays a melody in treble clef, starting with a 'f' (forte) marking. The left hand (L. H.) plays a bass line in bass clef, starting with a 'mf' (mezzo-forte) marking.

\* Copyright, 1909, by the Theo. Presser Co., Philadelphia, Pa.

## Eros.





## GAMES AND DANCES.

## Eros.

The musical score for 'Eros' is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). The score is organized into six systems, each with a treble and bass staff. The first system begins with a dynamic of *f* (forte). The second system includes a dynamic of *mf* (mezzo-forte). The third system features a *cresc.* (crescendo) marking. The fourth system is marked *Tempo I.* (Allegretto). The fifth system includes a *cresc.* marking. The score is characterized by frequent use of slurs, ties, and various dynamic markings to create a sense of movement and intensity.

## Eros.

The musical score for 'Eros' is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). The score is organized into six systems, each with a grand staff (treble and bass clefs). The first system consists of six measures. The second system includes dynamic markings: *pp cresc.* in the first measure, *f* in the fourth, and *mf* in the fifth. The third system also includes *pp cresc.* in the third measure and *f* in the fifth. The fourth system features *p a tempo.* in the fourth measure. The fifth system contains no specific markings. The sixth system includes *cresc.* in the fourth measure and *f* in the sixth. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

## BUTTERFLY DANCE.

Music: "Eros" by George Dudley Martin.

Any number of dancers can take part in this roundel. The class is arranged in open order at arm's-length distance. The music is written in three-quarter time. There are seven parts to both music and roundel, but parts 3, 5, 6 and 7 are repetitions.

## INTRODUCTION. (8 Measures.)

1 to 8. Pose; raise the arms sideward and hold them there.

## PART I. (16 Measures.)

1. Move the left arm down and right sideward (both arms are now right sideward).

2, 3, 4 and 5. Cross-balance step left, right, left and right sideward with arm swings (in half circle downward) in the same directions. When performing the cross-balance steps a slight trunk bending in the direction opposite to the arm swings takes place. (Both arms are now right sideward.)

6. Swing the left arm down and left sideward, and at the same time swing the right arm down and up in a circle outward to a position right sideward (both arms are now sideward). This arm position is held during the 7. and 8. measures. During 6. and

7. Place the right foot crossed in rear (behind the left), bend the knees and slightly bend the trunk forward.

8. Straighten the knees and trunk, and hold this position.

9. Move the right arm down and left sideward (both arms are now left sideward).

10 to 16. Repeat measures 2 to 8, but to the opposite side.

## PART II. (16 Measures.)

1, 2, 3. Three glide-balance steps left sideward. The arms are held sideward in an easy position and sway slightly during the sideward movement.

4. Place the right foot crossed in front, slightly bend the trunk right sideward, place the right knuckles on the hip and raise the left arm in a half circle overhead.

5, 6, 7 and 8. Repeat measures 1 to 4 to the opposite side.

9 to 16. Repeat measures 1 to 8.

## PART III. (16 Measures. Repeat Part I.)

## PART IV. (32 Measures.)

1 to 2. Pose, with the arms raised sideward.

3 to 4. Cross-balance step obliquely left forward and right backward. When stepping left, the left arm is swung in a half circle overhead and the right knuckles are placed on the hip, (*vice versâ* when stepping right).

5, 6, 7 and 8. Repeat measures 1 to 4.

9, 10, 11, 12. Cross-swing hop forward (left, right, left and right), the knuckles placed on hips. (Execution: On count 1 step left forward, on count 2 swing the bent right leg crossed in front of the left; on count 3 hop once on the left foot; on counts 4, 5 and 6 repeat right.)

13, 14, 15, 16. Repeat measures 9 to 12, but step backward. (The leg-crossing while hopping is, however, executed in front.)

17 to 32. Repeat measures 1 to 16.

## PART V. (16 Measures. Repeat Part I.)

## PART VI. (16 Measures. Repeat Part II.)

## PART VII. (16 Measures. Repeat Part I.)

NOTE—If at an exhibition a longer performance is wanted, this may be had (after executing the seven parts) by having the pupils face toward the center—i. e., one-half of the class faces left and the other half right. The side movements should then be performed to the front and the rear of the room or hall. After the whole dance has been repeated in this formation, the pupils again face to the front and repeat Parts I to VII as written.

## Santiago.

(VALE ESPAGNOLE.)

A. Corbin.

1.

*ff*

2.

## A SPANISH COUPLE DANCE.

Music; "Santiago" by A. Corbin.

Formation: A column of front couples, inner hands grasped shoulder-high, outer hands at waist.

## PART I. (16 Measures.)

Beginning with the outer foot, step forward and hop, swinging the opposite leg forward; repeat with inner foot 2 measures.

One-quarter turn inward, facing partner, and two draw-closing steps in the line of march; the grasped hands are held head-high, arms slightly bent, 2 measures.

Repeat three times, but finish with three stamps (on the first and third counts of the fifteenth and the first count of the sixteenth measure) instead of two draw-closing steps. 12 measures.

## PART II (16 Measures.)

Face forward and step forward with the outer foot in the line of march; place the inner foot forward, raising the grasped hands obliquely forward, upward; bend the trunk toward partner and look at partner over the inner shoulder. This is executed on the first and second count of the first measure; pause during the last count and all of the second measure. 2 measures.

Rapid one-quarter turn inward, facing partner, and step sideward toward the last leader with the inner foot, and place the outer foot forward toward partner, raising the grasped hands obliquely upward and outward, and looking at partner; all executed as in the previous step—i. e., with pause. 2 measures.

Two draw-closing steps sideward in the line of march, as above. 2 measures.

Three stamps as above. 2 measures.

Grasp the opposite hands, and execute a rapid one-quarter turn toward the last leader and repeat the first eight measures in the opposite direction. 8 measures.

## PART III.

Repeat Part I. 16 measures.

## PART IV. (16 Measures.)

Repeat the first four measures of Part II. 4 measures.

Step sideward toward the first leader (in the line of march) with the outer foot, cross the inner foot in rear, bending knees. 2 measures.

Cross-turn step in the opposite direction (toward the last leader), releasing grasp of hands and immediately regrasping opposite hands. 2 measures.

Repeat the first eight measures in the opposite direction. 8 measures.

NOTE—Parts I and II may be used for themselves as a simple dance.

MEMORANDUM.



**GAMES AND DANCES.**  
**MEMORANDUM.**

## **GAMES AND DANCES.**

### **FOR PLAYERS OF THIRTEEN YEARS AND OVER**

*Seventh to Twelfth School-Grades.*

#### **PRISONER'S BASE. (Darebase.)**

The playfield is about thirty by seventy-five feet. A line across the field at each end marks the base of each team. At the right of each base a small space is marked off as a prison. The teams each consist of about ten players. The object of the game is to make prisoners of players of the opposite team. Any player may be made a prisoner by an opposing player who left his base later than the first player did. For instance, a player of Team No. 1 leaves his base and advances toward the base of Team No. 2. Having left his base, he may be tagged by any player on Team No. 2. When, therefore, an opposing player runs out to tag him, he quickly retreats to his own base before being tagged. If he is tagged before reaching his base he is a prisoner and is put into the prison of Team No. 2. If, however, a player from his own team runs out to support him and this new player (who left his base later than the pursuer) succeeds in tagging the player from Team No. 2, then this one is a prisoner and is placed in the prison of Team No. 1.

When a prisoner is made, the captain of the team designates a player whose duty it is to guard the prison. The capture of three prisoners by one team wins the game. Prisoners may be freed when one of the players succeeds in tagging a prisoner without himself being tagged. If there are two prisoners they may grasp hands and stretch out toward their team, thereby facilitating their release. If, then, the first one is tagged they are both free.

The referee must insist upon order. Do not allow too many players on the field at once. When a prisoner has been made all players must return to their own base before another play may be started. Only one prisoner may be made during a play. All players must stand behind the line which marks the front of their base. As soon as one foot is over the line they have left their base and may be made prisoners by an opposing player who still is on his base.

## PUNCH BALL.

This game is played with a basket-ball, which is struck with the closed fist, so that it will roll along the ground. The playfield is about twenty by forty feet. A lane, three feet wide, separates the two teams. The players are divided into forwards and backs. At the beginning of the game the ball is rolled (or bounced) forward into the center lane, the players from each side (who must not step into the lane) trying to get it. The object of the game is to cause the ball to roll over the end line of the opposite side by striking it as above described. The players are allowed to move about freely on their side, and may roll the ball up to the forwards. It may also be rolled from one player to another on the same side until a good opportunity is found to send it across the opposite goal line. Every goal made counts one point for the side making it.

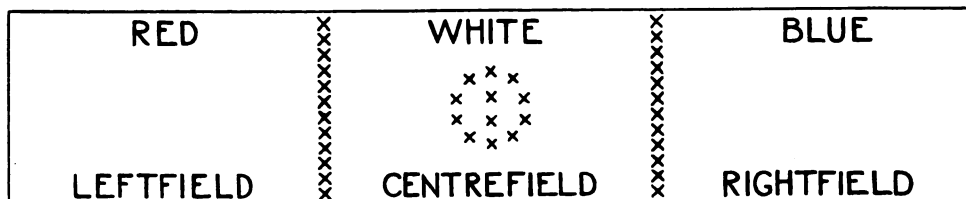
## PROGRESSIVE DODGEBALL.

## FOR THREE TEAMS.

Progressive dodgeball is a game suitable for pupils of 13 years and upward. Divide the players into three teams of equal size. With chalk (or paint) lay off the playfield in three squares, each 30 x 30 feet, joined in a straight line. (If so much space is not available shorten the outer fields.)

The teams may be designated "Red," "White" and "Blue," or any other name. The number of players on a team is governed by the space and players at command, and may be from five to twenty-five to each team.

At the beginning of the game the three teams line up as shown in the cut, and also at the beginning of the second and third innings, excepting that the teams will then have changed places:



Three innings are played, each of five minutes' duration (or any specified time). Each inning begins on the signal from the referee (blowing of a whistle) and ends with the call of time, when the teams change fields.

The outer teams always play against the team in the center.

A player on the center team may be hit by a player of the outer teams.

A player on either of the outer teams may be hit by a player on the center team, but it is not permissible for any player from either outer team to hit a player on the other, but a ball thrown by a player on either outer team, across the center territory, may be caught by a player on the other.

The referee begins the game by blowing the whistle and at the same time tossing the ball to the players of the center team (which in this case shall be "White," and standing in the center of their territory). The outer teams, "Red" and "Blue," are standing with one foot on the boundary lines of the center territory, and at the sound of the whistle run as far to the rear of their respective fields as they can to avoid being hit. The player of "White" who has caught the ball tossed by the referee runs up to either the left or the right boundary line of his field and throws at one of the end teams ("Red" or "Blue"); or he may pass the ball quickly to a player of his side who has run near the boundary line, ready to throw, and he then must throw at his opponents.

The players of the teams may dodge in any manner to avoid being hit. The player from "White" having thrown and not hit an opponent, a player from the side thrown at—let us assume it to be the "Red"—tries to catch the ball before it rebounds or rolls into the center territory. If successful, he passes the ball or runs with it up to the boundary line and throws at the "White," who dodge and run to the opposite end of their field. If he fails to hit, one of the team at the other end—the "Blue"—standing in readiness, catches the ball and throws at the "White." Thus the two end teams, "Red" and "Blue," continue to play against "White" as long as they are in possession of the ball, and "White" keeps dodging and fleeing from one side of its territory to the other. Usually this does not last very long, for the ball frequently bounces or rolls into the center territory, when "White" again gets the ball and throws, as in the beginning, at either "Red" or "Blue."

Thus the game continues, "Red" and "Blue" playing against "White."

Every time a player is hit "on a fly"—not on a bounce—the team throwing the ball is credited with a point, and the game continues without interruption until time is called.

INNING	1.	2.	3.	TOTAL PLAYERS HIT.
RED	0			
WHITE	5			
BLUE	2			

At the conclusion of each inning the number of points of each team are counted and marked on the scoreboard or card, for instance, under first inning. (See diagram.)

The teams now change fields, from right to left, in the following manner. "Blue" moves to the center, "White" moves to the left, and "Red" moves to the right field. The teams form in exactly the same way as at the beginning of the game, and the referee again tosses the ball to the team in the center territory ("Blue"). The game continues as before, until time is called. The scores made are marked under the second inning, and the last change of fields takes place, so that in the three innings each team will have played in each field.

After the score of the third inning is marked, the scores of the three innings are added, and the team having the highest score wins the game.

A score is not made if a player is touched by a ball rebounding from the floor, a wall, an object, or from another player.

A score is not made if the thrower steps on or over the line.

A score is made only when a player is hit by a ball "on a fly" thrown from behind the line.

The ball belongs to the team of a territory (1) whenever it rolls or rebounds into its territory; (2) when stopped on a bounce subsequent to a throw from an opposing team.

In case of the ball going out of bounds it is brought back to the territory whose outer boundary line it crossed.

## DODGEBALL IN THREE FIELDS.

### FOR TWO TEAMS.

This form of dodgeball is designed to be used when but two teams shall

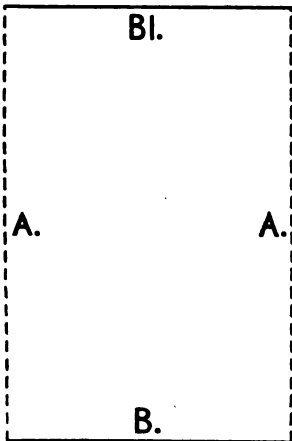
play at a time. In all essentials it is played like the preceding game, with the following exceptions:

1. The teams shall have an even number of players; for a match-game sixteen players form a team.
2. The outer two fields, at the beginning of the first half, shall be occupied by eight players each of the attacking team. At the beginning of the second half a like number of the second team occupies these fields.
3. The time of each half shall be ten minutes, or a less number, as agreed upon before the game.

### RUN DODGEBALL.

The object of the game is for the players on Team B to run across the field to the other end without being hit by the ball (a basket-ball) during their run.

Divide the players into two teams, A and B. The players on Team A are again divided, one-half standing on either side of the playfield. (See diagram.) All the players on Team B are at one end of the short end of the field. The field is approximately thirty by sixty feet.



To start the game the referee tosses the ball to one of the players on Team A, at the same time blowing his whistle as a signal for the players on Team B that they may run. Upon this the player of Team A who has the ball throws at the runners. Those who are hit are out. When all the untouched runners are over at B 1 the referee again gives the signal to run. The throwers must always stand behind their line when throwing at a runner. Should the ball roll into the field a player from Team A may run in and toss it to one of his team-

mates. Only the runners in the field of play may be thrown at. At the end of three minutes (or any other specified time) count the number of players left on Team B and credit them with so many points. The teams then exchange places and activities. The team having the greatest number of points at the end of the game wins.

## VOLLEY BALL.

## SECOND FORM. (Bat the Ball.)

(For first form, see Sixth-grade games.)

Divide the players into two teams, of from eight to sixteen players each. The playfield is about twenty by forty feet, being divided into halves by a narrow net or a rope stretched across the short way, the top of the net being seven feet above the ground. The object of the game is to keep a volley ball (a hollow ball, somewhat smaller and lighter than a basket-ball) passing from one side to the other over the top of the net or rope, by batting it either with one or two hands.

When playing with young or inexperienced players the ball may be returned over the line either on a "fly" or after one bounce. If the ball is not returned over the line in this manner—that is, if it touches the ground twice before it is started on its return, or twice during its passage from one player to another of the same team—a point is scored against the side that has failed—i. e., the serving side scores one point.

If the serving side bats the ball outside of the bounds of the playfield it is a foul, and the opposite side then serves the ball.

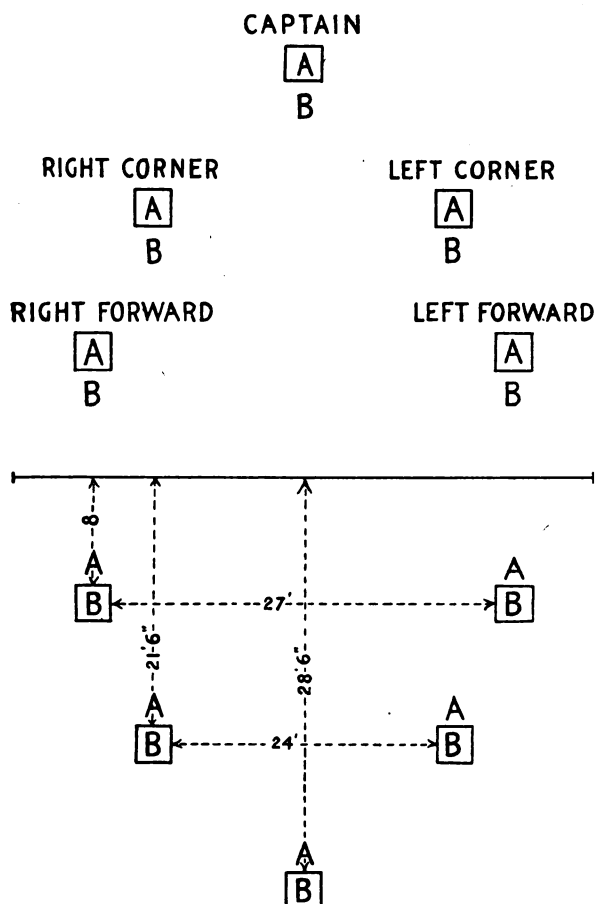
Experienced players must return the ball on a "fly"—i. e., the ball must never touch the ground. If it does, the side that last batted the ball over the net scores a point. Teams may play either for a certain number of points or for a certain length of time.

## CAPTAIN BALL.

1. *Field*—The field or playing space shall be divided into two equal parts by a center line.

2. The *bases* are  $1\frac{1}{2}$  feet square, placed and named as shown on the diagram.

3. *Teams*—Ten (10) players form a team. They are divided into:



**Basemen**—Two (2) forward basemen, two (2) corner basemen, one (1) captain baseman. **Guards**—Two (2) forward guards, two (2) corner guards, one (1) captain guard. Their positions are shown on the diagram.

4. *Object* — The object of the game is to get the ball (a basketball) successively into the hands of two or more basemen of the same side.

5. *Time* — The game is played in halves of from ten (10) to fifteen (15) minutes each.

In case of a tie score, extra two-minute periods must be played until the tie is broken.

At the end of the first half, the teams change sides on the field.

6. *Officials* are a referee, who decides what points are scored, when fouls are committed, and who awards free throws for fouling, and a timekeeper, who is also scorer.

7. *Starting Play*—At the beginning of the game, after each scoring play, and after each successful free throw, the referee tosses up the ball (at least ten feet) in the center between two guards. As the ball is about to descend he blows his whistle; the ball must not be touched before the whistle is blown.

8. At the beginning of the game the ball is tossed up between the



opposing captain guards, and thereafter between opposing guards playing the same position on each team in the following order: Right forward guards, left forward guards, right corner guards, left corner guards.

9. A score is made when the ball passes from a baseman to another baseman of the same side. A number of rebounds from ground, ceiling, or players during the passage of the ball does not invalidate the score, nor does rolling. The ball may be passed in any manner whatsoever, so long as it does not rebound from wall, fence or spectator; in this case the ball is to be played by the guard.

10. In order to score, no baseman may handle the ball more than once during a play. When two opposing players get possession of the ball at the same time, it is played by the guard.

11. *Points* are counted as follows:

If a baseman gets the ball from a baseman of the same side, the play counts 1 point.

If a captain baseman gets the ball from a baseman of the same side, the play counts 2 points.

If the ball successively gets into the hands of two different basemen and the captain baseman of the same side, the play counts 3 points.

If the ball successively gets into the hands of three different basemen and the captain baseman of the same side, the play counts 4 points.

If the ball successively gets into the hands of four different basemen of the same side and the captain baseman, the play counts 5 points. This is the highest score possible in one play.

12. After the captain baseman gets the ball from a baseman of the same side, no further points may be made, and the ball must be tossed up the center.

13. If a guard first throws the ball to his captain baseman, there is no score made thereby. In such a case, however, the captain baseman may begin a scoring play. The highest possible score by this play is 4 points.

14. *Fouls*—A baseman must always have at least one foot on the base, failure to do so constitutes a foul. This permits the baseman to jump up in the air to catch the ball, provided that in landing the foot on the base touches the ground first.

15. Guards must not step on the bases or on the territory of their

opponents. This permits them to reach over the line for the ball, provided that they do not touch the ground of their opponents' territory. Failure to observe this rule constitutes a foul.

16. Touching the ball while it is in the hands of an opponent, or touching the opponent at that time, whether deliberately or not, constitutes a foul.

17. Touching the ball while it is going up, when tossed up in the center, constitutes a foul.

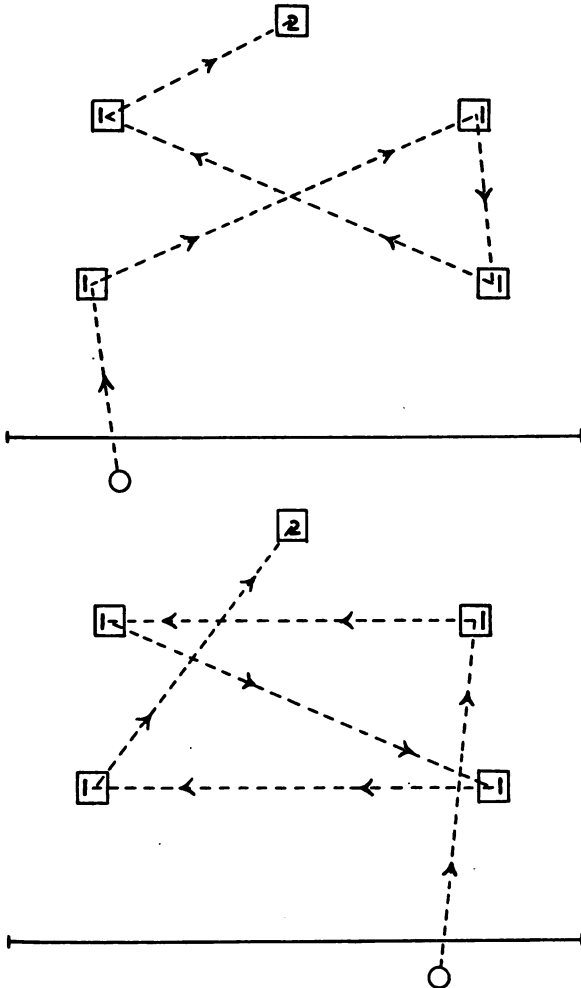
18. Advancing the ball by one player constitutes a foul. This rule prohibits one guard from dribbling the ball, rolling it and then picking it up at an advance point, throwing it in the air and later catching it at an advance point, or taking a step with the ball.

19. Pushing, shoving, striking or tripping an opponent constitutes a foul.

20. Delaying the game by holding the ball, or otherwise, constitutes a foul.

21. *Penalty for*

*Fouls*—The referee announces fouls by blowing his whistle, and then gives the ball to the opposing captain baseman for a free throw, which, if successful, counts 1 point, the ball being tossed up in the center; if the free throw is unsuccessful, the play continues.



22. In a free throw, the captain baseman must not be interfered with. His guard may, however, assist in guarding any other baseman. The guards must be given a reasonable time to assume positions; the blowing of the referee's whistle is then the signal for the throw to be made.

23. In case of a foul by a guard during a scoring play the free throw is not to be given until the scoring play is over.

24. *Ending of Game*—The blowing of the timekeeper's whistle ends the game; if the ball is in the air at that time the game ends as soon as its passage through the air is stopped.

25. If the timekeeper's whistle blows before a free throw has started, the free throw and any ensuing fouls must be played out.

## SOCCKER FOOTBALL.

### FORM No 2.

*The Field*—The field should be between fifty and one hundred yards wide and between one hundred and one hundred and fifty yards long for a match-game (otherwise whatever space is available), divided into two equal parts by a line through the center, called the half-way line. The two long lines bounding the field are called the "touch lines," and the two short lines bounding the field are called the "goal lines." The center of the field shall be marked with a circle with a ten-yard radius.

*Goals*—Two posts with a crossbar are placed on the end lines in the middle. The posts are 8 yards apart. The crossbar is 8 feet above the ground.

*Goal Area*—Lines are marked 6 yards outside of each goal post at right angles with the goal line for a distance of 6 yards, and these lines are connected with a line parallel with the goal line. The space within these lines shall be known as the "goal area."

*Players*—Eleven players constitute a team. They are named as follows: Center, inside right, outside right, inside left, outside left, left halfback, center halfback, right halfback, right fullback, left fullback and goal-keeper. Their positions are shown in the diagram.

*Time of Game*—The game is played in two halves, of from twenty to forty minutes each, with an intermission of five or ten minutes.

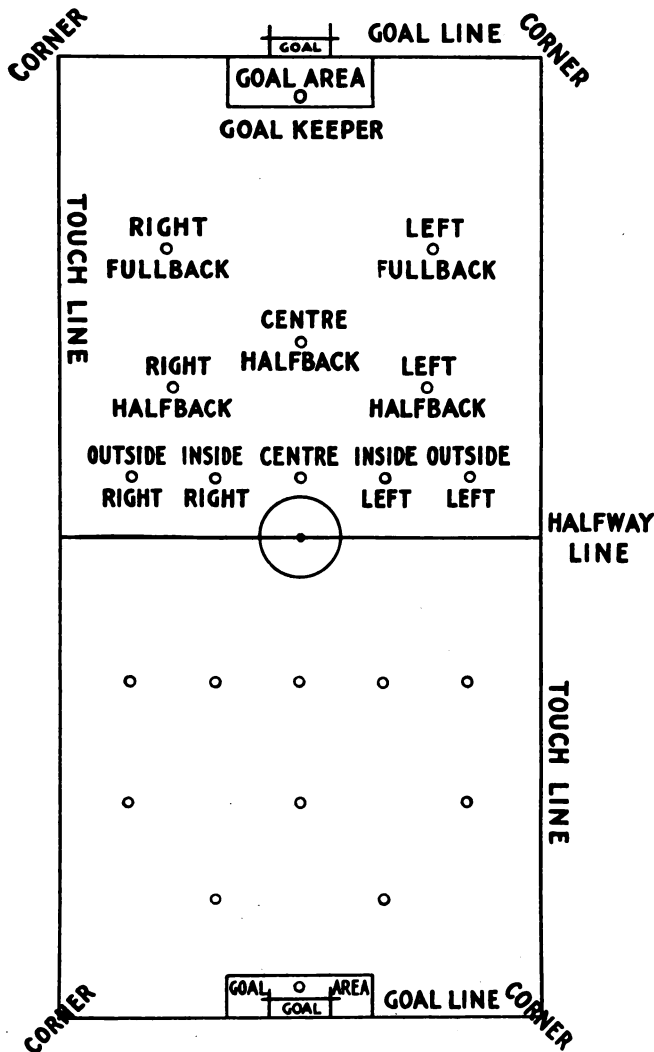
*Choice of Goals*—The winner of the toss (toss of coin) has the option of the kick-off or the choice of goals. Goals are changed at half time (end of the first half).

*Start of Game*—

The game is commenced by a place kick (kick-off) from the center of the field in the direction of the opponents' goal. No opponent may approach within 6 yards of the ball until it has been kicked off. Should this rule not be complied with, the kick must be taken over. After a goal has been made the losing side kicks off; after the change of goals at half time the ball is kicked off by the opposite side to that which kicked off at the start of the game.

*Scoring a Goal*

—A goal is scored when the ball has passed between the goal posts and under



the crossbar, providing it has not been thrown, carried or touched by the hands or arms (knocked on) by any player of the attacking side. A scored goal counts one point.

*Out of Play*—The ball is out of play when it has crossed the goal line or touch line either on the ground or in the air.

*Throw In*—When the ball is “in touch”—that is, when the ball has crossed the touch or side line—a player on the opposite side to that which played it out shall, while standing on the touch line facing the field of play, throw the ball in with both hands, completely over his head, into the field of play. He must not, however, play the ball again until it has been played by another player. A goal cannot be scored from a “throw in.”

*Goal Kick*—When the ball is played behind (over) the goal line by a player of the attacking side it shall be kicked off by any one of the players behind whose goal line it went, within that half of the goal area nearest the point where the ball left the field of play. If it be kicked across the goal line by one of the defending players a player on the opposite (attacking) team kicks the ball from within one yard of the nearest corner. No opponent is allowed within 6 yards of the ball until it has been kicked off (a kick of this kind is called a “corner kick”).

*Goal-Keeper Handling Ball*—The goal-keeper may, within his own half of the field of play, use his hands, but must not at any time carry the ball. The goal-keeper cannot be changed without first notifying the referee.

*Dangerous Play or Fouling*—Tripping, kicking or jumping at a player is not allowed. Holding or pushing a player is not allowed. For the infringement of these rules a free kick is given to the opposing side at that place where the ball was at the time of such infringement of the rules.

*Free Kick*—A free kick is a kick at the ball without any interference, in which case the kicker's opponents must not be within 6 yards of the ball, unless they are standing on their own goal line. The kicker must not again play the ball until it has been played by another player.

*Restarting the Game*—In case of a temporary suspension of the game from any cause whatever, the ball shall again be put in play at the place it was at the time the play was suspended. The ball is thrown down where it was when the play ceased. The ball is in play as soon as it touches the ground, and the ball must not be played until it does touch the ground.

*Officials*—The officials shall be a referee (who has full charge of the game), two linesmen (one for each side of the field) and a timekeeper, who shall also act as scorer.

# May Day.



## MAY DAY.

The music is an old German folksong.

The dancers are arranged in couples. These stand either in a flank column or in a circle. In explaining the steps, the movements of those standing on the left (or inside) are described. The dancers on the right side begin with the opposite foot. The inner hands of the dancers are grasped shoulder-high, the outer knuckles are placed on the hips.

### PART I.

1. Two mazurkas left forward and a half turn right in four quick steps (pause during the last beat).
2. Repeat 1 right and face left about.
3. Balance-step left and right obliquely forward, the opposite foot crossed in front and a half turn right.
4. Repeat 3 right and left, facing left about.

### PART II.

1. Six running steps forward and a half turn right (pause during the last beat).
2. Six running steps backward, beginning right and a half turn left.
3. Repeat 1.

## 4. Repeat 2.

## PART III. (Partners Facing Each Other.)

1. Grasp partner's hands shoulder-high. Two mazurkas sideward, toward the leaders. Place knuckles on hips, and in four quick steps face right (left) about. (Pause during the last beat.)

2. Repeat 1 toward the foot of the column and face left about.

3. With hands grasped, balance-step left and right (right and left) obliquely forward, the opposite foot crossed in front. Knuckles on hips and a half turn right.

4. Repeat 3 right and left, facing left about.

## PART IV. (Partners Facing Each Other.)

1. Dancer No. 1 (on the left), in ten running steps, circles around No. 2, beginning to the left. Pause during the last beat. Knuckles placed on hips.

2. No. 2 encircles No. 1, beginning left.

3. Both grasp right hands, left on hips and, in ten running steps, circle around a common center.

4. Repeat 3, grasping left hands.

## Larkspur.

(MAZURKA.)

O. Heyer.

## INTRODUCTION.

1.

*for.* *p*

*mf*

2.

*for.*

1 2



## Larkspur.

3.

4.

*p*

*mf*

The musical score for 'Larkspur' consists of six systems of piano accompaniment. Each system is written for a grand piano, with a treble staff and a bass staff. The first system is marked with a '3.' and the fourth system with a '4.'. The score includes various musical notations, including notes, rests, and ornaments. Dynamic markings such as 'mf' and 'p' are present. The piece concludes with a double bar line and a repeat sign.

## Larkspur.

5. *for.*

6.

*mf*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The first system is marked '5.' and 'for.' (forte). The second and third systems continue the piece. The fourth system is marked '6.'. The fifth system continues the piece. The sixth system is marked 'mf' (mezzo-forte) and ends with a double bar line. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

## NORMAL SCHOOL MAZURKA.

Music: "Larkspur" by O. Heyer

Formation: A column of front ranks in open order. Hands at waist (knuckles on hips).

## PART I. (16 Measures.)

1. Three mazurkas to the left and a glide-balance hop left with a full turn left in two hops. 4 measures.
2. The same right. 4 measures.
3. Repeat 1 and 2, but finish with two stamps (left and right) in place of the glide-balance hop right, with a full turn. 8 measures.

## PART II. (16 Measures.)

1. Three steps forward and point\* right foot forward and pause. 2 measures.
2. Waltz-balance step obliquely forward right. 1 measure.
3. Glide-balance hop left, with a full turn left. 1 measure.
4. Repeat 1 to 3, beginning right. 4 measures.
5. Repeat 1 to 4, but taking three steps backward instead of forward (other parts precisely the same), and closing with two stamps. 8 measures.

## PART III. (16 Measures.)

Repeat Part I, with arms folded in front, height of shoulder, during the step; replace hands at waist during the stamps.

## PART IV. (16 Measures.)

1. Front crosscut left and two hops left, with the left arm raised to a half circle over head. 1 measure.
2. Rear crosscut right and hop twice on the right foot, replacing the left hand at waist. 1 measure.
3. Three steps left sideward, with a rear-cross step right, the arms raised sideward; point right foot forward and pause, with right arm moved in front of body. 2 measures.

\*To "point" with a foot means to place the foot forward (or in the direction commanded), this movement being preceded by a slight and quick bending of the knee and a retraction of the foot.

4. Repeat 1 to 3, beginning right, and moving right sideward. 4 measures.

Repeat 1, 2, 3 and 4. 8 measures.

#### PART V. (16 Measures.)

1. Mazurka to the left and glide-balance hop left, with a full turn left, arms folded in front and kept shoulder-high. 2 measures.

2. As 1 to the right. 2 measures.

3. Repeat 1 and 2, but finish with two stamps. 4 measures.

Repeat 1, 2 and 3. 8 measures.

#### PART VI. (16 Measures.)

Repeat Part I.

## MEMORANDUM.

## **GAMES AND DANCES**

### **FOR PLAYERS OF FOURTEEN YEARS AND OVER**

---

*Eighth to Twelfth School-Grades.*

---

#### **RIDER BALL. (Mount Ball, Horse and Rider.)**

The players pair off according to height, strength and agility, and form a double circle, faces to the center, with from two to six paces interval between the pairs. Those forming the inner circle are the "horses" and those in the outer the "riders." The horses take a stride position sideways, bracing themselves by placing both hands on the knees (which should be kept extended). The body is bent forward, in order that upon the command of the leader of the game to mount, the riders may readily mount by straddling their backs. The riders having mounted, a basket-ball is thrown from one to the other. The riders must hold themselves in place by the pressure of their knees, so that both hands are free for catching and throwing. When a rider misses catching the ball, all riders immediately dismount and flee. A horse quickly picks the ball up and commands all to halt. All riders then stand still while the horse endeavors to hit any one of them, who may dodge, but not leave his place.

If the player who aims at a rider succeeds in hitting him, places are exchanged, horses becoming riders and riders horses. If not successful, the game continues as before. The ball must at no time be held by a rider, but tossed as quickly as caught. The horses must not leave the circle, but may prance or turn around. The leader gives the commands to mount and determines the hits and misses.

#### **BATTLE BALL.**

The playfield is about thirty by sixty feet, a center line dividing the field. The members of each team are divided into forwards and guards. Six or more clubs, or other suitable objects, are placed equally apart on the rear line of each field. Each club is guarded by a player. The object of

the game is to knock down an opponent's club with a ball, or to throw a basket-ball through the opposing lines. When a club is knocked down the attacking side scores two points; when the ball passes through the opposing line (not higher than the heads of the players) the attacking side scores one point. The ball may be thrown by any player who may run up to the center line. As a rule, it is wiser to let the forwards do the throwing. If played with a medicine ball or with two basket-balls the game becomes very strenuous.

### HANDBALL. (Fives.)

Handball is a strenuous game for a small number of players. Either one, two or three players constitute a team. The object of the game is to bat a small rubber ball with the hand against the wall. The ball must not make more than one bounce before being batted. It must be batted first by a member of one team and then by a member of the other team. The playfield, which should be perfectly flat, is about twenty feet square, lying in front of a wall of the same length and approximately ten to fifteen feet high.

The game is played by four players, as follows: A player from Team No. 1 steps close to the wall, and with his hand bats the ball so vigorously against the wall that it rebounds beyond the "short line" drawn on the ground, usually about eight feet from the wall. If it falls short—i. e., within the short line territory—he tries again. If he again fails, or if the ball strikes him, he is out, and his team-mate plays the ball. We will suppose that the team-mate is successful and that he bats the ball across the line. The ball then must be returned (batted) by one of the players of Team 2 before it has bounced twice. If this is not done the side on the "ins" (Team 1) counts one point. The second player of Team 1 then begins a new play. This continues until the players on Team 1 do not return the ball correctly. Both players are then out. Team 2 thereupon is "in" and begins its scoring play. The players on the "ins" always are the ones who may score. The team first scoring 21 points wins the game. The ball played with is generally from two to three inches in diameter. A lively tennis-ball will answer.

### TETHER BALL. (Tether Tennis.)

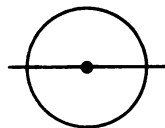
The object of the game is to bat a ball, which is hung (tethered) from the top of a pole by a stout cord until the cord is all wound around the pole. The ball may be batted either with a tennis racket, or a flat, wooden bat, about twelve inches long and four inches wide at the end.

Two players may play the game, or the two sides may be composed each of two or three players.

Tether ball is an organized team game, for the conducting of which definite rules have been formulated.

1. The pole shall be 12 feet above the ground, and shall be set in the center of a 5-foot circle. (See diagram.) The pole shall have a line marked around it 5 feet from the ground.

2. A 12-foot line passing through the center of the circle shall divide the play space into two courts. (See diagram).



3. The 9-inch ball shall be attached to a strong cord, so that it hangs 3 feet from the ground.

4. A team shall consist of three players; each player to take part in a game.

5. The game shall be started by a player of the side winning the toss taking hold of the ball and batting it either to the right or left. The opposing player bats in the opposite direction.

6. A point is made by winding the whole cord around the post, above the 5-foot line.

7. After a point has been made, a player from the team opposite to the one that began the game starts the play. The third start is made by the last player of the first team (making three innings).

8. The side scoring most points in the three innings wins the game. In a match three games shall constitute a set.

9. Fouls are called as follows: (a) Stepping into the circle; (b) stepping into the opponents' court.

10. A foul gives the ball into the hands of the opponent. He may, for the first strike, step into the circle on his side of play, in case the cord is wound up so far that he cannot bat the ball when standing outside the circle.

### FIELD BALL.\*

Field ball has some of the features of basket ball and of captain ball. Its advantages are that the field of play may be adjusted to accommodate any number of players. Every four players have a field of approximately eight

\*See *Mind and Body*, February, 1911.



by sixteen feet for themselves, excepting the captains' fields, which have only three players. See the diagrams which show the playfields and the positions for either eight, eighteen or thirty-eight players.

0	X	X	0	
	X	0	0	X

8 PLAYERS

0	X	0	X	0	X	0	X	0	
	X	0	X	X	0	0	X	0	X

18 PLAYERS

0	X	0	X	0	X	0	X	0	X	0	
	X	0	X	0	X	0	X	0	X	0	X

38 PLAYERS

The object of the game is to get a large, hollow ball (a basket ball) into the hands of the captain. At the beginning of the game (also of the second half) the referee tosses the ball up between two opposing players in the center of the field of play. Whenever a point has been made the ball is again tossed up in the center. Every time the captain of a side catches the ball his side scores one point. Every player has one guard, except the captain, who has two guards.

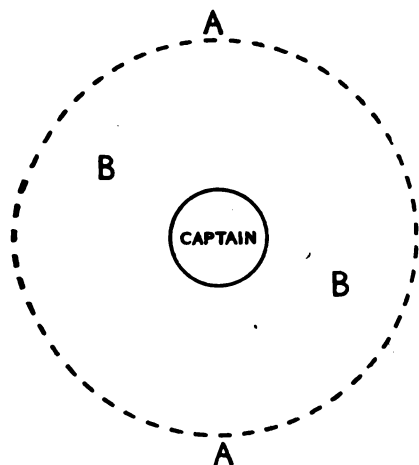
Players are not allowed to step on or over the lines of their field. Within the field they may move about freely. If a ball is thrown out of bounds a player from the opposite side gets it and throws it in from the point where it crossed the side or end line. A foul shall be called on every player guilty of tackling, tripping, or any other form of rough and unfair play. If a foul is called the referee shall give the ball to a player of the opposite side standing nearest the center of the field of play for a free throw toward his captain. The guards in the thrower's field shall not interfere with this free throw.

After five minutes of play the sides change places.

### CAPTAIN DODGEBALL.

The object of the game is for the players on Team A to hit the members of the opposing Team B with a large, hollow ball (basket-ball), except as noted below.

Divide the players into two teams. Team A is placed on the outer side of the circle, which should be from forty to fifty feet in diameter. (See diagram.) The members of Team B are scattered around the inside of the circle, their captain being in the small circle in the center. This circle is 5 feet in diameter.



To start the game the referee blows the whistle, at the same time tossing the ball to one of the players on Team A. The players on Team B defend their captain by trying to intercept the thrown ball. This may only be done by raising one's foot so that the ball rebounds from the sole. (Warding off the ball with the forearm may also be used.) If the ball touches any other part of the body of a

player on Team B he is out and leaves the circle. If the captain is struck (who may not leave his circle) he remains in the game, but the captain of Team A has the right to pick two players of Team B and put them out. Members of the attacking team must always stand behind the line when throwing. Should a ball roll into the field of play a player of Team A may run in and toss the ball to one of his team-mates. At the end of three minutes (or any other specified time) count the number of players remaining on Team B and credit them with so many points.

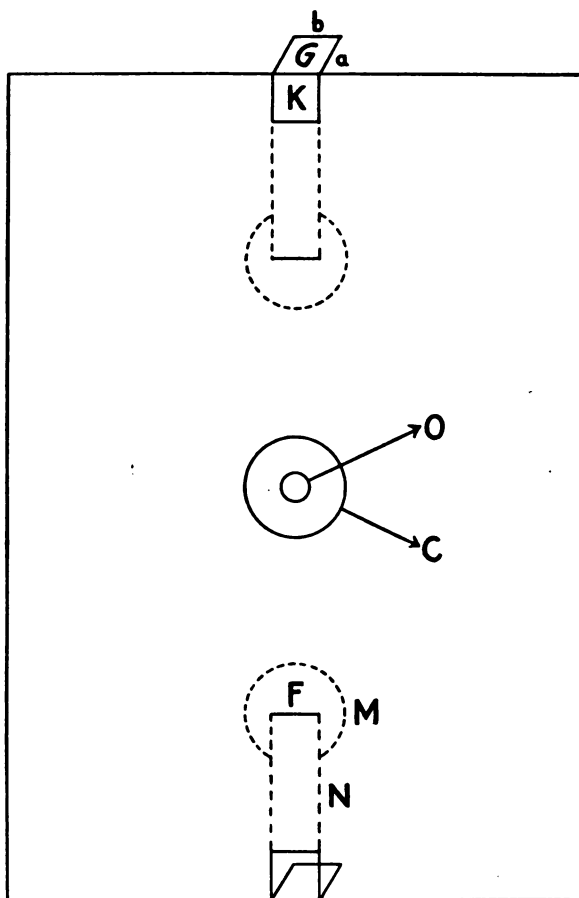
The sides are then changed and the second half of the game played.

### GOAL BALL.

Goal ball is a combination of basket-ball and soccer. It is especially adaptable to schoolyards and to cold weather, with the additional advantage that it may be played with large or small numbers with the same degree of interest.

Little is required in the way of lines. The absolutely necessary ones

are the goals and goal-keeper's space—described hereafter—while the others only facilitate the duties of the referee. Two posts (or perpendicular lines



FIELD OF PLAY, 6000 TO 30,000 SQUARE FEET.

on a fence will answer) are placed 6 feet apart and 6 feet high at each end of the playing space (diagram, a). A rope or bar is placed across the top of these posts (diagram, b). This constitutes the goal (G). With the line connecting the base of these posts as a base line, a square is marked out toward the middle of the field, which necessarily must be 6 feet square. This constitutes the goal-keeper's space (K). A circle, 18 inches in diameter, is placed in the middle of the field (O), and another concentric to this with a diameter of 20 feet (C). A line, 6 feet long, is placed parallel to the near edge of goal-keeper's space and 15 feet away, as a free-throw line (F). From the center of

this line a circle 20 feet in diameter is marked (M) and an alleyway laid out from the free-throw line to the near edge of goal-keeper's space (N).

(All of these 20-foot circles and alleyways are not necessary except in regulation games.)

The playing space may be any size or shape. It is immaterial whether it is 6000 square feet or 10,000 square yards, only the smaller the space the less should be the number of players.

The players are divided into equal sides. A dodgeball or basket-ball is placed in the small, central circle. Two players, one from each side, with no other players nearer than ten feet, stand with one foot, toeing the 18-inch circle, and at a given signal seize the ball. The ball is advanced toward the goal by passing, a score being made when it is thrown between the goalposts and under the crosspiece. There should be two halves with a change of goals.

The following rules are suggested, though they may have to be changed with the evolution of the game:

1. There shall be one goal-keeper for each side, who is the only one who may enter the goal-keeper's space, though he is not compelled to stay there. If any one of those defending the goal, except the goal-keeper, shall enter this space, the ball shall be given to the other side, 5 yards away, for a free throw. If any part of the body of one of the aggressive team enters this space, the goal, if made, shall not count, and the goal-keeper shall throw the ball out with no one nearer than 10 feet.

2. Running with or advancing the ball by one's self is prohibited, and in such case the ball shall be given to a player of the opposite side with no one nearer than 10 feet.

3. Kicking the ball, holding, tripping, pushing and any unnecessary roughness shall be penalized in the same way as advancing with the ball. (See 2.)

4. A free throw consists of a trial for a goal, at a distance of 5 yards from the near edge of the goal-keeper's space, with no one nearer than 10 feet and no one in the alleyway between the goalkeeper and the one making the throw.

5. There are no out of bounds, and the play shall only be stopped as in above-mentioned cases and after scoring, in which case it shall be put in play at the center.

6. One official is all that is necessary in a small field, though two may be an advantage when a large field is to be covered.

## SOCCER FOOTBALL.

## FORM No. 3.

(Compiled and adapted to Grammar Schools by Geo. W. Rieger, Jr.,  
Potter School, Philadelphia, Pa.)

*Officials of the Game*—A referee and two linesmen. The referee to decide all points of the game and warn players against rough playing. He may put a player out for rough playing.

The linesmen mark the place where the ball went out of bounds and decide, when necessary, who put it out.

The team shall consist of eleven (11) players, as follows: Goal-keeper. Fullbacks—Right fullback, left fullback. Halfbacks—Right halfback, center halfback, left halfback. Forwards—Outside right wing, inside right wing, center forward, inside left wing, outside left wing.

These players, in general, work as follows: The goal-keeper tries to prevent the ball from going between the goal posts. He may use any part of his body to do so.

The fullbacks act as extra guards to the goal, and at least one of them keeps in the vicinity of the goal during the progress of the game, while the other one advances and retreats whenever it is necessary.

The halfbacks keep some distance behind the forwards, who are to advance the ball and score goals whenever possible.

The forwards should play up against the halfbacks of their opponnets.

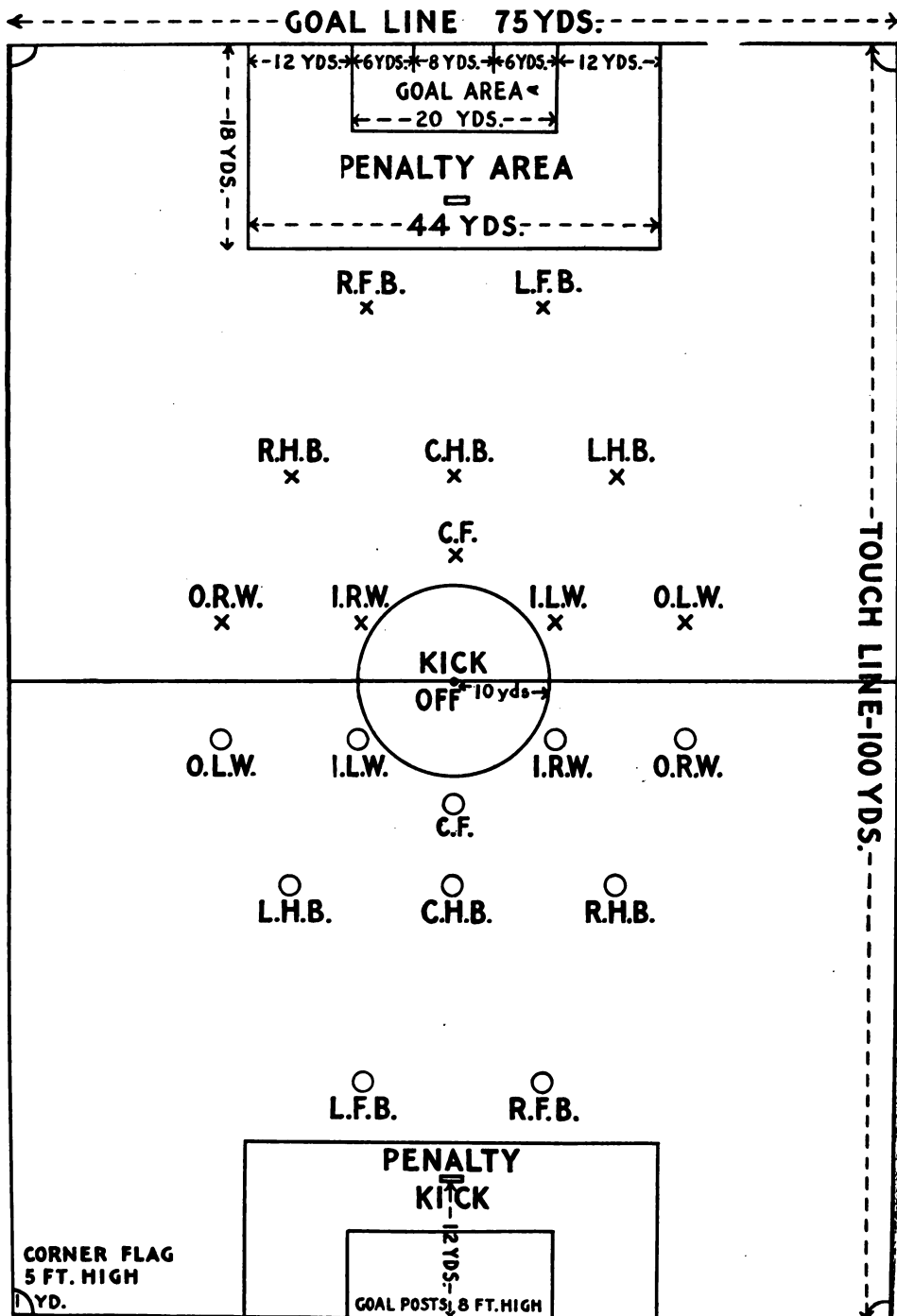
## THE GAME.

The duration of the game shall be 50 minutes, divided into two 25-minute halves, with an intermission of 5 minutes.

Teams must change ends at the end of the first half.

The winner of the toss shall have the option of the kick-off or the choice of goals.

The game shall begin by a place kick from the center of the field (see plan of field) in the direction of the opponents' goal line. The opponents



shall not approach within the circle until the ball has been kicked off; nor shall a player pass beyond the center of the field until the ball has been kicked off.

After the change of ends at half time, the ball shall be kicked off by the side opposite to the one that originally kicked it off. The ball shall be kicked about the field until a goal is scored, or until the referee blows his whistle.

*The Throw-In*—When the ball has crossed the goal line, other than between the goal posts, or passed beyond the side or touch lines, either on the ground or in the air, it is out of play. If it has crossed the side line it is thrown in by a player on the side opposite to the one that put it out. The player (wing or halfback) must throw the ball in by standing with both feet on the touch line and by raising the ball with both hands completely over his head. The thrower cannot play the ball until it has been played by another player.

*Goal Kick*—When the ball is passed beyond the goal line by a player of the opposite side, it shall be returned to play by the goal-keeper or a fullback kicking it into the field from a point 6 yards in front of the goal post nearest which it was when it passed over the line.

*Corner Kick*—If the ball is played, accidentally or otherwise, behind the goal line by a player whose goal line it is, then a corner kick is awarded to the opponents. A corner kick is taken from the corner flag nearest which the ball was put out. A goal cannot directly be scored from a corner kick. In all kick-offs no opposing player shall be within 6 yards of the ball.

*Fouls*—Fouls are committed as follows:

1. When the ball is touched intentionally by any part of the hands or arms of a player. The referee is the judge of this.

2. When the referee catches a player dangerously charging, pushing, holding, tripping an opponent or playing unfairly.

*Penalty for a Foul*—A free kick in the direction of the goal of the player who made the foul shall be awarded at the place where the foul took place.

*Penalty Kick*—When a foul is committed intentionally within the penalty area (or within 18 yards of the goal) a penalty kick is awarded the unoffending side. The ball is to be kicked from a point 12 yards in front of the goal. The penalty area must be cleared of all players except the kicker and the goal-keeper. The ball is in play as soon as kicked.

*Goals*—The side scoring the greatest number of goals is the winner. (Each goal counts one point.) A goal is scored when the ball has passed between the goal posts and under the bar; not being thrown in, knocked on,

or carried by any player of the attacking side. (If there is no bar the referee has the power to decide the scoring of a goal, if within his judgment the ball has passed through within bounds.) A goal may be scored from a penalty kick or as the result of a free kick awarded for a foul mentioned under No. 2 above. After a goal is scored the losing side shall kick off the ball from the field.

*Restarting the Game*—In case of a temporary suspension of the game from any cause whatever by the referee, the ball shall again be put in play at the place it was at the time the play was suspended. The ball is thrown down by the referee where it was when the play ceased. The ball is in play as soon as it touches the ground, and the ball must not be played until it does touch the ground.

*Change of Players*—A player may be changed during the game by notifying the referee at the time of change. (An adaptation.) A player removed by the referee for any cause cannot be replaced.

#### SUGGESTIONS FOR THE GAME.

1. The game is best played by passing the ball from player to player along the wings, and then centered for a shot at the goal.
2. Each player should play an opponent and stick to him unless he gets too far out of position.
3. Pass the ball by short passes (except fullbacks).
4. It is better to let the ball hit the body to stop it before kicking it than to attempt to kick it on the bounce or while it is in the air.
5. The center halfback should ever be on the alert and be one of the best players.
6. The referee should decide when a player is "off side" and award a foul accordingly. (For "off side" see Referees' Chart.)

#### SOME DON'TS FOR THE GAME.

1. Don't use your hands (except the goal-keeper).
2. Don't let the ball intentionally hit the hands or arms.
3. Don't charge, push, hold, or trip an opponent.
4. Don't get into a bunch; much running will thus be avoided.
5. Don't get too far out of position (get back quickly).



6. Don't charge the goal-keeper unless he is holding the ball or obstructing an opponent.

7. Goal-keeper, don't carry the ball; throw or kick it away from the goal quickly.

8. Don't stop playing until the whistle blows.

Lastly, do not be dressed too warmly. Take extra clothing to put on after the game or leave the field immediately. If possible, have a "rub-down" and change of clothing after playing.

#### LITERATURE ON THE SUBJECT.

"The Football Association Game and Laws." (Price, 3 pence.) 104 High Holborn, London, W. C., England.

"Referees' Chart." (Price, by post, 2 pence.) F. J. Wall, 104 High Holborn, London, W. C., England. (Recommended for Managers.)

"How to Play Soccer." (Price, 10 cents.) Spalding's Athletic Library.

"Association Football Rules and Diagrams." (Price, 5 cents.) Wood & Guest, 43 North Thirteenth Street, Philadelphia, Pa.

#### FROLIC OF THE BROWNIES.

Music: "Frolic of the Brownies," by Harry S. Romaine. Published by Oliver Ditson, Boston.

Moderate schottische tempo. The measure equals 4 counts. Omit the introduction.

Formation: A column of front ranks of threes (fours or more), standing in open order. Hands at waist.

#### PART I. (8 Measures.)

Raise the left foot sideward in preparation for the first step. (After the dance is learned this may be omitted and a quick side-cut executed with the left foot.)

1. Side-cut left (raising the right leg sideward) (a) and hop on the left foot (b); the same right (c and d). 1 measure.

2. Rear cross-step left (a), side-step right (b); front cross-step left (c), hop on the left and raise the right leg sideward (d). 1 measure.

3. Repeat 1, beginning right. 1 measure.

4. Four side-cuts, beginning right (right, left, right and left). The displaced leg is always raised sideward. 1 measure.

5. As 1, beginning right. 1 measure.

6. As 2, beginning right (moving back to the starting point). 1 measure.

7. As 1. 1 measure.

8. Jump to the side-stride stand (a); jump to cross-stride stand, left in front (b); jump to position (c); pause (d). This "finish" is frequently used and will be referred to as the finish of step a. 1 measure.

### PART II. (8 Measures.)

The same as Part 1, except that all movements are executed forward and backward instead of sideward. It begins with a front-cut and hop, etc.; then the movements from place consist of three forward-running steps and hops with leg swings. To return to the starting place, these steps are later executed backward. The finish is the same as in step a, but beginning from the front- and rear-cut and hop instead of the side-cut and hop, as in step a. 8 measures.

### PART III. (8 Measures.)

Part I is repeated.

### PART IV. (8 Measures.)

This part should be played *pp.*, although marked *f*, as the steps are arranged accordingly.

1. Step left forward on the toes, knee slightly bent (a), raise the right foot rear of left ankle and rise high on the toes of the left foot. A rocking movement should be apparent (b). The same movements backward, the left foot being raised in front of the right ankle (c and d). 1 measure.

2. Three steps forward on toes, with leg swing forward, right, rising high on the toes of the left foot (not hopping). 1 measure.

During these two measures the left index finger is raised to the chin, indicating silence, while the right arm is raised obliquely side-downward, with the index finger pointing. On the last count of these two measures perform one-quarter turn right. The step may at first be practiced left and right forward without the one-quarter turn.

3. As 1, beginning right. 1 measure.

4. As 2, beginning right (one-quarter turn right on 4). 1 measure.

During the execution right, the positions of the hand and arm are, of course, changed.

5. Repeat 1 to 4, always adding the one-quarter turn right on the last count of each step, so that the whole step will be performed on a right square. Finish with a small jump instead of leg swing on the last count of the last step. 4 measures.

#### PART V. (8 Measures.)

1. Jump to a squat-stand and cross the downward-extended arms in front (a); one-quarter turn left, with a small jump in the squat-stand, swinging the arms obliquely side-downward (b). Repeat, performing three-quarters turn left (c and d). 1 measure.

2. One-quarter turn left and jump to a side-stride stand, arms crossed in front (a); jump to a cross-stride stand, left in front, the arms raised obliquely side-downward (b); repeat first count (c); jump to position (d). 1 measure.

3. As 1, turning right. 1 measure.

4. As 2. 1 measure.

5. Repeat 1 to 4. 4 measures.

#### PART VI. (8 Measures.)

As IV, but performed on a left square.

#### PART VII. (8 Measures.)

As I, with alternate arm swings left and right sideward, accompanying the leg movements—e. g., when the left leg is raised sideward the left arm is raised sideward, etc. During the finish both arms move with the legs.

#### PART VIII. (8 Measures.)

As II. Hands at waist during the step.

#### PART IX. (8 Measures.)

As VII.

## Venus-Reigen.

(WALZER.)

Josef Gung'l.

1.

*Allegro.*

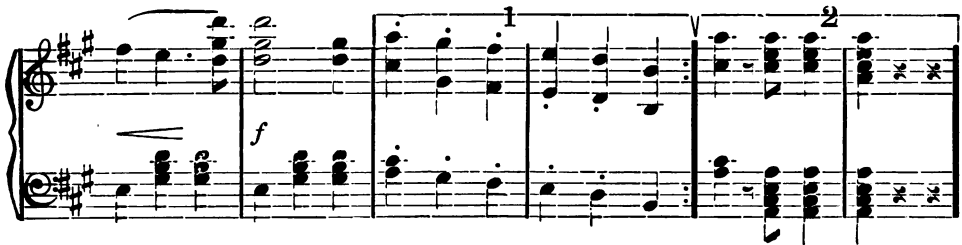
2.



## Venus-Reigen.



## Venus-Reigen.



## VENUS REIGEN WALTZ.

Music: "Venus Reigen" by Josef Gung'l.

The music should be played very fast.

Formation: Front column of any number, standing in open order. Hands at the waist.

## PART I. (32 Measures.)

1. Step left sideward, cross right in rear, bending the knees; the same in the opposite direction. 4 measures.
2. Two glides left sideward (2 measures), step left sideward, and cross right in rear, bending the knees. 4 measures.
3. Repeat to the right. 8 measures.
4. Repeat left and right. 16 measures.

## PART II. (32 Measures.)

1. Step left sideward (1 measure), hop and swing the right leg forward (1 measure); the same right. 4 measures.
2. Three steps forward, one step to each measure, beginning left, and place the right foot forward. 4 measures.
3. Repeat the first four measures. 4 measures.
4. Three steps backward, beginning with the right foot, and place the left foot forward. 4 measures.
5. Repeat forward and backward. 16 measures.

## PART III. (32 Measures.)

1. Glide left forward (1 measure), and hop, raising the right leg backward (1 measure); step right backward and hop, swinging the left leg forward (2 measures). 4 measures.
2. Two glides left sideward (2 measures), step left sideward, and cross right in rear, bending the knees (2 measures). 4 measures.
3. Repeat to the right. 8 measures.
4. Repeat left and right. 16 measures.

## PART IV. (32 Measures.)

1. Step left sideward, cross right in rear, bending the knees (2 measures); repeat to the right and left (4 measures); cross-step turn to the left (2 measures). 8 measures.
2. Repeat to right. 8 measures.
3. Repeat left and right. 16 measures.

## PART V. (32 Measures.)

Repeat Part I, with neighbors' hands grasped shoulder-high, arms slightly bent, and with ranks moving in opposite direction—*i. e.*, the first rank begins left, the second right, etc.

NOTE—The first four parts may also be executed with hands grasped as in the fifth part.



## MEMORANDUM.

## APPENDIX I.

### *Quiet Games, Problems, Etc., for Warm Days.\**

#### SIMON SAYS, "THUMBS UP."

The players are seated or stand in a circle. The leader says, "Simon says, 'Thumbs up,' " (down, wiggle-waggle, or any movement), at the same time turning his thumbs as he says, and is followed by all the players. If, however, he omits to say, "Simon says," he may do the movement, but no one else may, only those movements preceded by the words, "Simon says," being imitated.

#### BIRD CATCHER.

The children sit or stand in a circle, with the "bird catcher" in the middle. Each child is given the name of some bird. The leader tells a story which occasionally brings in the name of a bird. At the mention of a bird the player assigned its name quickly raises his hands and brings them down again. When the owl is mentioned (no one is given this name) all children must place their hands behind the back and hold them there until another bird is mentioned. The catcher tries to seize a hand whenever it is moved. A player whose hand is caught or who does the wrong thing must change places with the catcher.

#### ARMS, LEGS AND TRUNKS.

A circle is formed, the place of each player being marked with chalk, or in any other way. One of the players, standing in the center, points to any one in the circle, saying, "Arm" (or leg, or trunk), and then counts rapidly to ten. If the player to whom he points does a movement with the part mentioned before the leader finished counting, the leader goes on and points elsewhere, until some one fails to do a movement with the part called

\* Most of these games can be played in classrooms as well as in playgrounds.

for. This player then steps out of the circle. The leader may at any time call out "Change," when all must change places. Whoever fails to secure a place becomes the next leader.

### FLY AWAY.

The children are seated with their hands in their laps. When the leader starts the game by raising his hands and saying, "Fly away, mosquito," or "Fly away, bat," or "Fly away, robin," or "Fly away," followed by the name of any other thing that flies, the rest of the players are to raise their hands and wave them. When he says, "Fly away," followed by the name of something that does not fly, the players are not to raise their hands, although the leader raises his. Any one making a miss either by not raising the hands at the right time or by raising the hands at the wrong time is out of the game. The winner is the one who remains after all the rest are out.

### BUZZ.

The participants are seated in a circle, or around the room. One person begins by saying, "One," the next "Two," the counting continuing around the circle; but, whenever the number "seven" is reached, or any multiple of seven, as fourteen, twenty-one, etc., or any number having the word seven in it, as seventeen or twenty-seven, it must not be given, but in its place the person says "Buzz," and the following number is counted by the next player. On the failure of any one to say "Buzz" at the proper time, he is dropped from the circle. Thus the game proceeds, usually commencing with "one" again each time a person misses, until but one player is left to score the victory. Some action or movement, as clapping of hands, etc., can be substituted for the speaking of the word "Buzz."

### SAVE YOURSELF IF YOU CAN.

The group of players form in a semi-circle or in a straight line, and before them stands a "story-teller." The story-teller tells a story in which occur the words, "Save yourself if you can." As soon as these words are pronounced all the players repeat them, then rush to a distant goal, stamp the ground three times (knock three times, clap hands three times, or, do something else, mutually agreed on, three times), then return to the starting point. The first one to arrive becomes the next story-teller. Any player who does not perform the required act three times is shut out from the game.

## TOSSING THE CAP.

The players are seated or stand in two lines facing each other, while the leader tosses up a cap so that it will alight between the lines and in sight of every one. If it alights top up, one side (as agreed upon before) laughs; if bottom up, the other side laughs. If any one laughs when he should not, he steps out of the game. Those made to step out may, later, be made to run the gauntlet, or receive some other kind of punishment.

## ADVANCING STATUES.

The children stand on a line about thirty feet from the teacher or some older pupil, who acts as leader, and faces away from the players. The leader counts ten before turning. The counting may be fast or slow, regular or irregular. When the leader faces them the players are to remain as motionless as statues, but when his back is turned they may advance. By turning unexpectedly at irregular intervals the leader seeks to catch the children in motion. A child detected in motion must go back to the line and start over again. The child first crossing the line on which the teacher stands is the winner.

## HOW MANY ANGLES?

Give each pupil three pea sticks (or toothpicks, matches, etc.) and let him see how many angles he can form with them. No number may be repeated—that is, if the three sticks have been laid to form two angles, the next formation must show three, the next four, the next five, etc.

As a variation, have each pupil with the three sticks form angles in as many ways as possible. As soon as an angle has been formed draw it upon a piece of paper. At the end of five minutes see who has formed the greatest number of angles. No angles less than forty-five degrees to be counted, nor variations less than five degrees.

Another variation is to see how many right angles may be laid with the same number of sticks.

## FLOATING FEATHER.

Divide the players into several groups, each group forming a circle. One player in each circle starts the game by blowing a feather up into the air. The object of the game is to keep the feather up in the air within the circle.

### BUTTON, BUTTON, WHO HAS THE BUTTON?

Have the players seated in a circle. One player starts a button (or some other small object) around the circle. All players move one or both hands rapidly from side to side, so that the player who is "it" finds it difficult to locate the button. The player having the button when tagged is "it."

A variation of this game is to have a long rope upon which a hammock ring (a key or some other object) has been strung. This ring is passed rapidly from right to left, the tagger trying to locate it.

### WHAT AM I THINKING OF?

The leader thinking of some object, says: "What am I thinking of?" Each of the other players names some object which he surmises the leader is thinking of. After all have guessed the leader names the object which he had in mind. Each of the guessers must then tell why the object which he guessed is like the object named by the leader. If the leader thought of a book and a door had been guessed he says: "Why is a door like a book?" A good answer would be, "Because you can open and shut both of them." One who guessed a tree might answer, "Because they both have leaves." For a bell the answer might be, "Because they both attract our attention." Strained resemblances must often be made use of in order to justify guesses, but this will only add to the interest and merriment of the game. One who first guesses correctly becomes the leader for the next round. The game may be varied by guessers telling why their thought is *not* like that of the leader.

## APPENDIX II.

---

### *Additional Playground Activities.*

---

Most forms of track and field work can be used for playground activities. The size and surface of the ground, as well as the age and sex of the players, must always be taken into consideration when making a selection. Running over various distances should always be selected. Then the different kinds of jumping (standing jump, running jump, hop, step and jump, jumping over low hurdles, etc.) are useful. Vaulting over low objects appeals to girls as well as to boys, and may be indulged in as follows: Vaulting over a rope while swinging on the giant stride, vaulting over a rope by means of a pole (pole

vaulting); vaulting over a low horizontal bar. Walking, running or skipping on a balance-beam (a small telegraph pole placed horizontally at one side of the playground), also vaulting over the same, are admirable exercises of skill which appeal to players of all ages. Where there is a good jumping pit filled with sand, deep jumping from a jumping tower, or a ladder, or a high box is an exercise that not only appeals to most young players, but which at the same time develops courage to a high degree.

As indicated in the preface, competition brings with it a strong inclination to participate oftener in track and field events. This competition may be in the form of reaching or surpassing a record established by a champion, or a standard set by some officials. Now, while there are championship records for all imaginable events, these, obviously, are of no service to the teacher on a playground. What is needed for playgrounds are standards set by playground workers which the average boy and girl will be able to reach. The following "Age Standards" or "Class Aims" have been in use in Philadelphia for some time, and are safe guides of what may be expected of children of certain ages:

### CHART SHOWING AIMS (AGE-STANDARDS) IN TRACK AND FIELD WORK.

Age (years) .....	15	14	13	12	11	10	9
Standing broad jump (ft. and in.):							
Boys .....		6.6	6.3	6.	5.6	5.	4.
Girls .....		5.3	5.3	5.3	5.3	4.6	3.6
Throwing 18-21 oz. basket-ball (ft.):							
Boys .....		36	33	30	27	24	18
Girls .....		30	28	25	20	18	15
Endurance running (minutes):							
Boys .....		6-10	5-8	4-5	3-4	2	1
Girls .....		4-5	4-5	4-5	3-4	2	1
Running race (seconds and tenths):							
Boys (100 yards) .....	12	13	14	15	16	17	18
Boys (50 yards) .....	7.4	7.7	7.9	8.	8.3	8.5	8.8
Girls (75 yards) .....	11	12	13	14	15	16	17
Girls (50 yards) .....	8.3	8.4	8.5	8.5	8.7	8.9	9.3

The above standards were established from tests made with more than twelve thousand boys and girls living in different sections of Philadelphia. Fifty per cent. of those tested reached the standards. No special training was undertaken by those selected. An entire class was taken from its classroom and asked to perform the selected task.

NOTE—Young children, say up to 8 years of age, should be encouraged to try (in a playful manner) some of the forms of track and field work mentioned above. After they have gotten an idea of any particular event they should be asked to execute this event in good form.

The Standards for the Efficiency Tests adopted by the Playgrounds Association of Philadelphia, which must be met by all girls and boys desiring to secure the button or pin presented to those who succeed in reaching the standards set in each event of a group, are as follows:

*Bronze Pin—For Children Under 14 Years of Age.*

BOYS.

Standing broad jump .....	6 feet.
Pull-up .....	5 times.
Running—60 yards .....	8 2-5 seconds.
Basket-ball—far throw .....	30 feet.

GIRLS.

Standing broad jump .....	5 feet.
Hurl ball .....	40 feet.
Running—50 yards .....	8 4-5 seconds.
Basket-ball—far throw .....	25 feet.

At the camps conducted by the association, swimming is substituted for the pull-up and the hurlball. Boys must be able to swim 100 feet with a perfect breast stroke, and girls 100 feet.

*Silver Pin—For Players Over 14 and Under 17 Years.*

BOYS.

Running—100 yards .....	12 seconds.
Running broad jump .....	14 feet 6 inches.

Running high jump .....	3 feet 9 inches.
Shotput—8 pounds .....	25 feet.
Swimming 1 hour, showing the breast, side and back stroke.	

## GIRLS.

Running—75 yards .....	12 seconds.
Hop, step and jump (10-foot start) .....	17 feet.
Basket-ball—far throw .....	35 feet.
Goal throwing (15-foot distance) .....	8 out of 12.
Swimming $\frac{1}{2}$ hour, showing the breast, side and back stroke.	

During the year 1911 the average records of 262 boys from seven playgrounds of Youngstown, Ohio, were, according to a report in *Mind and Body*, as follows:

## BOYS' AVERAGE RECORDS.

The total records for each age were added together and divided by the number taking part, so that the following figures give the actual mean, or real average:

Age (years) .....	15	14	13	12	11	10
Eight-pound shotput (ft. and in.) ..	22.6	20.7	19.1	16.4	14.5	13.4
Standing broad jump (ft. and in.) ..	6.3	6	6	5.6	5.2	5
Running high jump (ft. and in.) ..	3.6	3.4	3.3	3	2.11	2.8
Chin up (times) .....	4.9	4	4.1	3.7	3.2	3.7

*Average for 10 Years to 12 Years.*

Eight-pound shotput .....	14 feet 9 inches.
Standing broad jump .....	5 feet 3 inches.
Running high jump .....	2 feet 10 inches.
Chin up .....	3.5 times.
Sixty-yard dash .....	9 1-5 seconds.

*Average for 13 Years to 15 Years.*

Eight-pound shotput .....	20 feet 9 inches.
Standing broad jump .....	6 feet 1 inch.
Running high jump .....	3 feet 4 inches.



Chin up .....	4.3 times.
Sixty-yard dash .....	8 4-5 seconds.

The above in round numbers:

*Under 13 Years.*

Eight-pound shotput .....	15 feet.
Standing broad jump .....	5 feet 3 inches.
Running high jump .....	3 feet.
Chin up .....	3 times.
Sixty-yard dash .....	9 1-5 seconds.

*Under 16 Years.*

Eight-pound shotput .....	21 feet.
Standing broad jump .....	6 feet.
Running high jump .....	3 feet 4 inches.
Chin up .....	4 times.
Sixty-yard dash .....	8 4-5 seconds.

### GIRLS' AVERAGE RECORDS.

Throwing the 14-inch indoor baseball for distance was substituted for shotput and chinning.

One hundred and sixty-two individuals made official records, and from these were calculated the following averages.

Age (years) .....	13	12	11	10	9	8
Fourteen-inch baseball—far throw (ft.)	63	55	49	40	36	31
Standing broad jump (ft. and in.) .....	5	4.10	4.7	4.4	4.2	4
Running high jump (ft. and in.) .....	3	2.10	2.8	2.6	2.3	2.2
Sixty-yard dash (seconds) .....	10	10	10	10	10	10

The cards showed that a larger number of girls 8 and 9 years old took part in these tests than 14 and 15 years old, so that the averages were taken from 8 to 13; instead of from 10 to 15 years, as with the boys.

## TABLE OF POINTS FOR GROUP CONTESTS.

In a field day it is often necessary to get the averages of the competing teams and to change these averages into points. The following average records and points made during the 1911 Field Day of the High Schools of Milwaukee, Wis., will be of great help to all who undertake work of this character.

## GROUP CONTESTS. (Each Group Consists of Five and Four Events Respectively.)

## BOYS' GROUP.

Two sets of club exercises.

120 yards low hurdles (5 30-inch hurdles).

Shotput.

Running broad jump.

Relay race, 150 yards for each boy (20 to a team).

## GIRLS' GROUP.

Two sets of wand exercises.

Eighty-five yards low hurdles (4 20-inch hurdles).

Throwing the 4-pound hurl ball.

Standing broad jump.

## TABLE FOR CHANGING RESULTS INTO POINTS.

## BOYS.

*Broad Jump*—10 feet equal to 1 point; each half foot farther, 1 point more; 19½ feet, 20 points.

*Shotput*—17 feet, 1 point; each foot farther, 1 point more; 36 feet, 20 points.

*Hurdles*—22 3-5 seconds, 1 point; each 2-5 second less, 1 point more; 15 seconds, 20 points.

## GIRLS.

*Broad Jump*—3 feet, 1 point; each 3 inches more, 1 point more; 7 feet 9 inches, 20 points.

*Hurl Ball*—13 feet, 1 point; each 3 feet more, 1 point more; 70 feet, 20 points.

*Hurdles*—20 2-5 seconds, 1 point; each 2-5 seconds less, 1 point more; 13 seconds, 20 points.

In judging the free exercises and the relay race, the work of the class as a whole was considered.

The highest number of points attainable in each event was 20.

		BOYS.			
Free Exercises.	Relay.	Shotput.	Br'd jump.	Hurdles.	Total.
*W. D. H.	2400 yds.				
	20 boys.	24.3 ft.	15.8 ft.	17 2-5 sec.	
	4 min. 42 sec.				
Points . . . .	17.58	20	8.26	11.65	13.95
					71.46
*N. D. H.	4 min. 51 sec.	24.4 ft.	14.5 ft.	17 9-10 sec.	
Points . . . .	15.08	18	8.34	8.98	12.72
					63.12
*S. D. H.	4 min. 52 sec.	23.7 ft.	14.4 ft.	18 1-5 sec.	
Points . . . .	17.67	17	7.61	8.85	11.93
					63.06
*E. D. H.		22.3 ft.	13.1 ft.	19 2-5 sec.	
Points . . . .	14.17	15	6.30	6.24	9
					51.11

		GIRLS.			
Free Exercises.		Hurlball.	Br'd jump.	Hurdles.	Total.
*S. D. H.		40.87 ft.	5.87 ft.	15.22 sec.	
Points . . . .	16.833	10.632	12.612	14.193	54.272
*N. D. H.		37.75 ft.	5.93 ft.	15.003 sec.	
Points . . . .	17.916	9.210	13.125	14	54.252
*E. D. H.		37.90 ft.	5.70 ft.	15.80 sec.	
Points . . . .	15	9.41	11.92	13	49.33
*W. D. H.		35.45 ft.	5.60 ft.	16.05 sec.	
Points . . . .	16.25	9.11	11.45	12.20	49.01

The records made during the relay races at the Field Day of the Grammar Schools (during 1911) may also be of service. They were:

Shuttle relay race of the boys of the Seventh and Eighth Grades of the

\*Abbreviations: West Division, North Division, South Division and East Division High School.

district schools, 20 boys to each team, 22 teams, 440 boys (distance, 2000 yards). The best time was 4 minutes 15 1-5 seconds, and the slowest time was 4 minutes 46 1-5 seconds.

Shuttle relay race of the girls of the Seventh and Eighth Grades of the district schools, 20 girls to each team, 26 teams, 520 girls (distance, 1500 yards). The best time was 3 minutes 37 4-5 seconds, and the slowest time was 3 minutes 57 2-5 seconds.

The Playgrounds Association of America suggests that no limit should be set as to age or weight, that any boy may enter any test at any age, but should not be permitted to receive more than one trophy for any one grade in any one year.

*First Grade Test—Bronze Button.*

Pull up (chinning) .....	4 times.
Standing broad jump .....	5 feet 9 inches.
Sixty-yard dash .....	8 3-5 seconds.

*Second Grade Test—Silver Button.*

Pull up .....	6 times.
Standing broad jump .....	6 feet 6 inches.
Sixty-yard dash .....	8 seconds.

*Third Grade Test—Gold-Filled Button.*

Pull up .....	9 times.
Running high jump .....	4 feet 4 inches.
One hundred-yard dash .....	14 seconds.

In the schools of Dresden, Saxony, the average performance for boys and girls 17 years of age was as follows:

BOYS.

Running—110 yards .....	17 seconds.
Running broad jump .....	11 feet.
Running high jump .....	4 feet 4 inches.
Climbing a rope .....	42 feet.

## GIRLS.

Running—110 yards .....	20 4-5 seconds.
Running broad jump .....	8 feet.
Running high jump .....	3 feet.
Climbing a rope .....	8 feet.

## STANDARDS FOR BOYS PROPOSED BY THE BOY SCOUTS OF AMERICA.

Events.	Under 90 Lbs.	Under 110 Lbs.	Under 125 Lbs.	Under 140 Lbs.	Over 140 Lbs.
Running broad jump . .	12 ft.	13 ft.	14 ft.	15 ft.	16 ft.
Running high jump . . .	3 ft. 11 in.	4 ft. 1 in.	4 ft. 4 in.	4 ft. 7 in.	4 ft. 10 in.
Standing broad jump .	6 ft. 6 in.	7 ft.	7 ft. 6 in.	8 ft.	8 ft. 6 in.
Standing high jump . . .	3 ft. 2 in.	3 ft. 4 in.	3 ft. 6 in.	3 ft. 8 in.	3 ft. 10 in.
Pull-up (chinning) . . .	5 times.	7 times.	9 times.	11 times.	13 times.
Twenty-yard swim . . .	20 sec.	18 sec.	16 sec.	14 sec.	12 sec.
Forty-yard swim . . . . .	40 sec.	39 sec.	38 sec.	37 sec.	36 sec.
Fifty-yard dash . . . . .	7 4-5 sec.	7 2-5 sec.	7 sec.	6 3-5 sec.	6 1-5 sec.
Eight potato race . . . .	45 sec.	43 sec.	41 sec.	39 sec.	37 sec.
Eight-pound shotput . .	*	25 ft.	30 ft.	35 ft.	40 ft.
Push-up from floor . . .	*	11 times.	13 times.	15 times.	17 times.
Rope climb (20 ft.) . .	*	14 sec.	12 sec.	10 sec.	8 sec.
One-hundred yard dash	*	*	13 sec.	12 3-5 sec.	12 1-5 sec.

## APPENDIX III.

*Types of Mass-Exercises Suitable for Play-Days or Field Days.*

## No 1.

The following exercises were written to "Old Faithful," a march by A. Holzman. The music is in 6-8 time; count two for each measure of music.

The order of the exercises should be as follows: After the ranks have been opened the music plays the introduction, 4 bars equals 8 counts. The exercises of Part I, 64 counts, should then be performed. After an intermission of 16 counts filled in by drum beats come the exercises of Part II,

\*Should not attempt this event.

64 counts. Then after a similar intermission comes Part III, 64 counts, then Part IV, 96 counts, and, as the last, after a similar intermission, comes Part V, 96 counts. The music is played exactly as written, with the exception of the 16 drum beats between each part.

### PART I. (64 Counts.)

#### I.

- 1 to 4. Raise arms sideward.
  - 5 to 8. Raise arms upward.
  - 9 to 12. Lower arms sideward.
  - 13 to 16. Arms down.
- Repeat twice, 2 counts for each movement, 1 to 16.

#### II.

- 1 to 4. Raise arms forward.
  - 5 to 8. Raise arms upward.
  - 9 to 12. Lower arms forward.
  - 13 to 16. Arms down.
- Repeat twice, 2 counts for each movement, 1 to 16.  
Sixteen counts for intermission.

### PART II. (64 Counts.)

#### I.

- 1 to 4. Stride left sideward and place hands on shoulders.
  - 5 to 8. Bend left knee and straighten arms sideward.
  - 9 to 12. Reverse the foregoing movement.
  - 13 to 16. Return to the starting position.
- Repeat twice, 2 counts for each movement, 1 to 16.

#### II.

- 1 to 4. Stride left forward and place hands on shoulders.
- 5 to 8. Bend left knee and straighten arms upward.
- 9 to 12. Reverse.
- 13 to 16. Return.

Repeat twice, 2 counts for each movement, 1 to 16.

Sixteen counts for intermission; on the ninth count let pupils bend arms for thrust.

## PART III. (64 Counts.)

## I.

1 to 4. Lunge left sideward and thrust sideward.

5 to 8. Bend trunk left and bend left arm over back, right arm over head.

9 to 12. Reverse.

13 to 16. Return.

Repeat twice, 2 counts for each movement, 1 to 16.

## II.

1 to 4. Lunge left forward and thrust upward.

5 to 8. Bend trunk forward and swing arms fore-downward.

9 to 12. Reverse.

13 to 16. Return.

Repeat twice, 2 counts for each movement, 1 to 16.

Sixteen counts for an intermission; on the ninth count let the pupils lower the arms.

## PART IV. (96 Counts.)

## I.

1 to 4. Two steps left sideward.

5 to 8. Mark time, four steps.

9 to 10. Raise arms sideward.

11 to 12. Raise arms upward.

13 to 14. Lower arms sideward.

15 to 16. Arms down.

Repeat, but march to the right, 1 to 16.

## II.

1 to 4. Four steps forward.

5 to 8. Mark time, four steps.

9 to 10. Raise arms forward.

11 to 12. Raise arms upward.

13 to 14. Lower arms forward.

15 to 16. Arms down.

Repeat, but march 4 steps backward, 1 to 16.

## III.

1 to 4. Two steps left sideward.

5 to 8. Mark time, four steps.

- 9 to 10. Stride left sideward and hands on shoulders.
- 11 to 12. Bend left knee and straighten arms sideward.
- 13 to 14. Reverse to former position.
- 15 to 16. Return to fundamental position.

Repeat marching to the right and then stride right sideward, etc., 1 to 16.  
 Sixteen counts intermission; let the pupils bend arms for thrust on the ninth count.

### PART V. (96 Counts.)

#### I.

- 1 to 4. Two steps left sideward.
  - 5 to 8. Mark time, four steps.
  - 9 to 10. Lunge left sideward and thrust sideward.
  - 11 to 12. Bend trunk left and swing left arm down and across the back, right arm up and bend it over the head.
  - 13 to 14. Reverse to preceding position.
  - 15 to 16. Return to starting position.
- Repeat to the opposite side, 1 to 16.

#### II.

- 1 to 4. Four steps forward.
  - 5 to 8. Mark time, four steps.
  - 9 to 10. Lunge left forward and thrust upward.
  - 11 to 12. Bend trunk forward and swing arms fore-downward.
  - 13 to 14. Reverse to preceding position.
  - 15 to 16. Return to starting position.
- Repeat, but marching backward, and lunge right forward, 1 to 16.

#### III.

- 1 to 4. Two steps left sideward.
  - 5 to 8. Mark time, four steps.
  - 9 to 10. Lunge obliquely left forward and thrust diagonally, the left arm obliquely fore-side-upward, the right arm in opposite direction.
  - 11 to 12. Turn trunk left (one-eighth of a turn), reverse the arm positions and draw the head well backward.
  - 13 to 14. Reverse to preceding position.
  - 15 to 16. Return to starting position.
- Repeat in the opposite direction, lunging right, 1 to 16.



## No. 2.

Music: "In the Arena" march, by H. Engelman; published by Theo. Presser Company, Philadelphia, Pa. The march is written in 4-4 time. Two counts are taken for each measure. When taking the exercises count up to 16, and then repeat. The "Introduction" to the march has 4 measures. There are five parts in the march, of 32 measures each; the fourth part (in the form of an interlude) is skipped.

There are two groups of exercises. For each group the complete march (excepting the interlude) should be played. After the first group of exercises has been performed there should be an intermission of 16 drum-beats. Then the whole march should again be played for the second group.

The exercises in Parts III and IV of each group are tactics (marching exercises), Part IV being exactly like Part III, except that the following words should be sung while marching:

## FIELD DAY SCHOOL SONG.

With heads erect and flashing eyes  
We march upon the field;  
With hearts so true, with courage bold,  
We fear not, nor shall yield.

Our sports and games, our races, too,  
Are more to us than play;  
They give us health, and strength and grace,  
Lead us the honest way.

INTRODUCTION. (4 Measures, 8 Counts. All Stand in Position.)

*Group 1.*

## PART I. (32 Measures Equal 64 Counts.)

## 1. Measures.

- |      |    |                          |                  |
|------|----|--------------------------|------------------|
| 1 to | 2. | Raise the arms sideward. | Counts 1 to 4.   |
| 3 to | 4. | Raise the arms upward.   | Counts 5 to 8.   |
| 5 to | 6. | Lower the arms forward.  | Counts 9 to 12.  |
| 7 to | 8. | Lower the arms.          | Counts 13 to 16. |

## II.

9 to 16. Repeat the exercises of I twice, giving two counts to each movement. Counts 1 to 16.

## III.

- 17 to 18. Raise the arms forward. Counts 1 to 4.  
 19 to 20. Raise the arms upward. Counts 5 to 8.  
 21 to 22. Lower the arms sideward. Counts 9 to 12.  
 23 to 24. Lower the arms. Counts 13 to 16.

## IV.

Repeat the exercises of III twice, giving two counts to each movement, 1 to 16.

## PART II. (32 Measures Equal 64 counts.)

The arm movements of Part I are repeated with striding.

## I.

- 1 to 2. Raise the arms sideward and stride left sideward. Counts 1 to 4.  
 3 to 4. Raise the arms upward and replace the left foot. Counts 5 to 8.  
 5 to 6. Lower the arms forward and stride left forward. Counts 9 to 12.  
 7 to 8. Lower the arms and replace the left foot. Counts 13 to 16.

## II.

Repeat the exercises of I, giving two counts to each movement, 1 to 16.

## III.

- 1 to 2. Raise the arms forward and stride right forward. Counts 1 to 4.  
 3 to 4. Raise the arms upward and replace the right foot. Counts 5 to 8.  
 5 to 6. Lower the arms sideward and stride right sideward. Counts 9 to 12.  
 7 to 8. Lower the arms and replace the right foot. Counts 13 to 16.

## IV.

Repeat the exercises of III twice, giving two counts to each movement, 1 to 16.

## PART III. (32 Measures Equal 64 Counts.)

Marching in a cross.

I.

1 to 2. In four steps face to the left. Counts 1 to 4.

3 to 4. Four steps forward. Counts 5 to 8.

5 to 6. In four steps face left about. Counts 9 to 12.

7 to 8. Four steps forward. Counts 13 to 16.

II, III and IV are exactly like I. Each part takes 16 counts and consists of marching on one part of the cross.

NOTE—The interlude as written in the march is not played.

## PART IV. (32 Measures Equal 64 Counts.)

The air is exactly like Part III. The same marching movements are performed as in Part III, with the addition of singing the words of the Field Day Song.

Interlude of 16 drum-beats. Get into line in case the alignment has been lost. On count 9 bend arms for thrust. The music should now be repeated without the introduction.

*Group II.*

## PART I. (32 Measures Equal 64 Counts.)

I.

1 to 2. Lunge left sideward. Counts 1 to 4.

3 to 4. Thrust upward. Counts 5 to 8.

5 to 6. Bend the arms. Counts 9 to 12.

7 to 8. Replace the left foot. Counts 13 to 16.

II.

Repeat the exercises of I twice, giving two counts to each movement, 1 to 16.

III.

1 to 2. Lunge right forward. Counts 1 to 4.

3 to 4. Thrust upward. Counts 5 to 8.

5 to 6. Bend the arms. Counts 9 to 12.

7 to 8. Replace the right foot. Counts 13 to 16.

#### IV.

Repeat the exercises of III twice, giving two counts to each movement,  
1 to 16.

### PART II. (32 Measures Equal 64 Counts.)

#### I.

1 to 2. Lunge left sideward. Counts 1 to 4.

3 to 4. Bend the trunk left and thrust right upward. Counts 5 to 8.

5 to 6. Straighten the trunk and bend the right arm. Counts 9 to 12.

7 to 8. Replace the left foot. Counts 13 to 16.

#### II.

Repeat the exercises of I twice, giving two counts to each movement,  
1 to 16.

#### III.

1 to 2. Lunge right forward. Counts 1 to 4.

3 to 4. Bend the trunk forward and thrust downward. 5 to 8.

5 to 6. Straighten the trunk and bend the arms. Counts 9 to 12.

7 to 8. Replace the right foot. Counts 13 to 16.

#### IV.

Repeat the exercises of III twice, giving two counts to each movement,  
1 to 16.

### PART III. (32 Measures Equal 64 Counts.)

Marching in a square.

#### I.

1 to 2. In four steps, face to the left. Counts 1 to 4.

3 to 4. Four steps forward. Counts 5 to 8.

5 to 6. In four steps face to the left. Counts 9 to 12.

7 to 8. Four steps forward. Counts 13 to 16.

#### II.

9 to 16. Repeat I. Counts 1 to 16.

#### III.

1 to 2. In four steps face to the right. Counts 1 to 4.

3 to 4. Four steps forward. Counts 5 to 8.

5 to 6. In four steps face to the right. Counts 9 to 12.

7 to 8. Four steps forward. Counts 13 to 16.

## IV.

9 to 16. Repeat III. Counts 1 to 16.

## PART IV. (32 Measures Equal 64 Counts.)

This is exactly like Part III, with the addition of the song.

## No. 3.

The exercises were written to the music of "Teddy Bears' Pic Nic," a two-step by John W. Bratton, published by Witmark & Sons.

The music is written in 6-8 time. When exercising, count two for each measure of music.

The pupils should be arranged in open ranks of four: T T T T.

The exercises of Parts I, II and III are alike for both girls and boys. Parts IV, V and VI are, however, composed of different exercises for each sex. If desired, both sexes may perform the same exercises throughout.

## A—MASS EXERCISES FOR GIRLS.

INTRODUCTION. (8 Measures, 16 Counts. All Stand in Position.)

PART I. (32 Measures, 64 Counts. Four Divisions of 16 Counts Each.)

1. Four steps forward 1 to 4; face left about 5 to 8.  
Four steps forward 9 to 12; face left about 13 to 16 (on count 15 place hands on hips).
2. Straighten arms sideward 1 to 2; replace hands 3 to 4, repeat 5 to 8.  
Straighten arms upward 9 to 10, replace hands 11 to 12, repeat 13 to 16 (on count 15 lower arms to side).
3. Repeat the exercises under 1, 1 to 16.
4. Repeat the exercises under 2, 1 to 16.

NOTE—When marching four steps, take three steps forward and a closing step. The facing in all parts is done while marching.

## PART II. (32 Measures, 64 Counts.)

1. Two steps left (sideward) 1 to 4; face left about 5 to 8.  
Two steps left 9 to 12; face left about 13 to 16 (on count 15 place hands on hips).
2. Bend trunk left and straighten arms sideward 1 to 2; return 3 to 4, repeat 5 to 8.  
Bend trunk backward and straighten arms upward 9 to 10; return 11 to 12, repeat 13 to 16 (on count 15 lower arms to side).
3. Repeat the exercises under 1, 1 to 16.
4. Repeat the exercises under 2, 1 to 16.

## PART III. (16 Measures, 32 Counts.)

1. Four steps forward 1 to 4; face left about 5 to 8.  
Four steps forward 9 to 12; face left about 13 to 16 (on count 15 place hands on hips).
2. Straighten the arms sideward 1 to 2 return 3 to 4, repeat 5 to 8.  
Straighten the arms upward 9 to 10; return 11 to 12, repeat 13 to 16 (on count 15 place knuckles on hips.)

## PART IV. (Trio. 32 Measures, 64 Counts.)

The movements in parts 4, 5 and 6 are performed alternately left and right.

1. Two steps left 1 to 4, two steps right 5 to 8.  
Four gallops left (sideward) 9 to 12, four gallops right 13 to 16.
2. Two steps left and (on count four) place the right foot crossed in front 1 to 4.  
Two steps right and place the left foot crossed in front 5 to 8.  
Three gallops left, and (on count 4) place the right foot crossed in front 9 to 12.  
The same exercise right sideward 13 to 16 (on count 15 straighten the arms sideward).
3. Repeat the exercises under 1, 1 to 16.
4. Repeat the exercises under 2, 1 to 16 (on count 15 lower the arms; on count 16 close feet).

## PART V. (16 Measures, 32 Counts.)

1. Each rank of four forms a small circle, hands grasped shoulder-high 1 to 4, mark time 5 to 8.  
Face left and march forward (in the circle) 9 to 16 (hands remain grasped).
2. Face right about and march forward (in the circle) 1 to 8.  
Re-form the front ranks 9 to 12, mark time 13 to 16.

## PART VI. (32 Measures, 64 Counts.)

1. Form circles of four, hands grasped shoulder-high 1 to 4, mark time 5 to 8.  
Eight gallops left (sideward) 9 to 16.
2. Eight gallops right (sideward) 1 to 8.  
Re-form the front ranks 9 to 12, mark time 13 to 16.
3. Repeat the exercises under 1, but when galloping raise the grasped hands upward 1 to 16.
4. Repeat 2 with grasped hands up 1 to 16.

All parts I to VI are now repeated. While the introduction of 16 counts is being played see that the ranks and files are again straightened.

## B—MASS EXERCISES FOR BOYS.

The same piece of music is used.

Parts IV, V and VI for boys are different from those for girls. While this is of no consequence in classes composed exclusively of boys, it must be taken into consideration in mixed classes.

The pupils in mixed classes must be arranged in two columns, each composed of ranks of four  $\begin{matrix} \text{T} & \text{T} & \text{T} & \text{T} \\ & \text{Boys} \end{matrix} \mid \begin{matrix} \text{T} & \text{T} & \text{T} & \text{T} \\ & \text{Girls} \end{matrix}$ . If the space for exercising is not large enough it is advisable to place the girls in the front half of the column and the boys in the rear half.

## INTRODUCTION. (All Stand in Position.)

## PART I. (Like the Exercise for Girls.)

## PART II. (Like the Exercise for Girls.)

PART III. (Like the Exercise for Girls. On Count 15 Bend Arms for Thrust.)

PART IV. (Trio. 32 Measures, 64 Counts.)

The exercises in the last parts are performed alternately, left and right (not twice to the same side as in the first parts).

1. Turn trunk left and thrust forward 1 to 2, return 3 to 4; turn trunk right and thrust forward 5 to 6, return 7 to 8.

Turn trunk left and thrust upward 9 to 10, return 11 to 12; turn trunk right and thrust upward 13 to 14, return 15 to 16.

2. Lunge left sideward, turn trunk left and thrust forward 1 to 2, return 3 to 4; the same right, 5 to 8.

Lunge left sideward, turn trunk left and thrust upward 9 to 10, return 11 to 12; the same right 13 to 16.

3. Repeat the exercises under 1.

4. Repeat the exercises under 2 (on count 15 lower the arms).

PART V. (16 Measures, 32 Counts.)

1. Four steps forward, four steps in place, 1 to 8.

Four steps backward, four steps in place 9 to 16.

2. Repeat 1 (on count 15 bend arms for thrust).

PART VI. (32 Measures, 64 Counts.)

1. Lunge left sideward and thrust sideward 1 to 2, return 3 to 4.

The same exercise right 5 to 8.

Lunge left sideward and thrust upward 9 to 10, return 11 to 12.

The same exercise right 13 to 16.

2. Lunge left sideward, bend trunk left and thrust sideward 1 to 2, return 3 to 4. The same exercise right 5 to 8.

Lunge left sideward, bend trunk left and thrust upward 9 to 10, return 11 to 12. The same exercise right 13 to 16.

3. Repeat the exercise under 1.

4. Repeat the exercise under 2 (on count 15 lower the arms).

The whole performance, Parts I to VI, is now repeated. While the introduction is being played, see that the ranks and files are again straightened.













JAN 27 1932

